

# VOGUE

# *Vanity number*



November 15, 1915

The Vogue Company CONDE NAST PUBLISHER

Price 25 cents



# If You had been a Princess 3000 Years ago

If you had lived when old Egypt was in her glory, Palm and Olive oils would have been your most valued toilet essential.

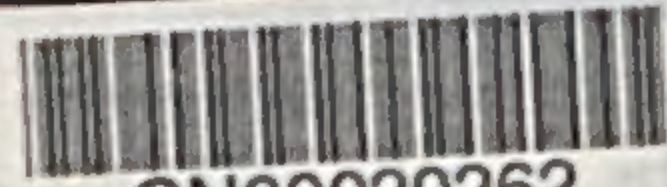
Now, modern progress gives you these two famous oils scientifically combined in the most popular cleanser this age knows.

The toilet lore of 30 centuries has found its fullest expression in the smooth creamy lather of

## PALMOLIVE SOAP

### Other Palmolive Products

Palmolive Shampoo  
Palmolive Cream  
Palmolive Powder  
Palmolive Talcum  
Palmolive Vanishing  
Cream  
Palmolive Shaving  
Stick



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each fifty cents; Talcum or Shaving Stick, twenty five cents

B. J. JOHNSON SOAP CO., Inc.  
MILWAUKEE, WISCONSIN  
CANADIAN FACTORY 155-157 George Street, Toronto, Ontario





COATS CREATED ESPECIALLY FOR THE OPERA SEASON  
FOR IMMEDIATE DELIVERY



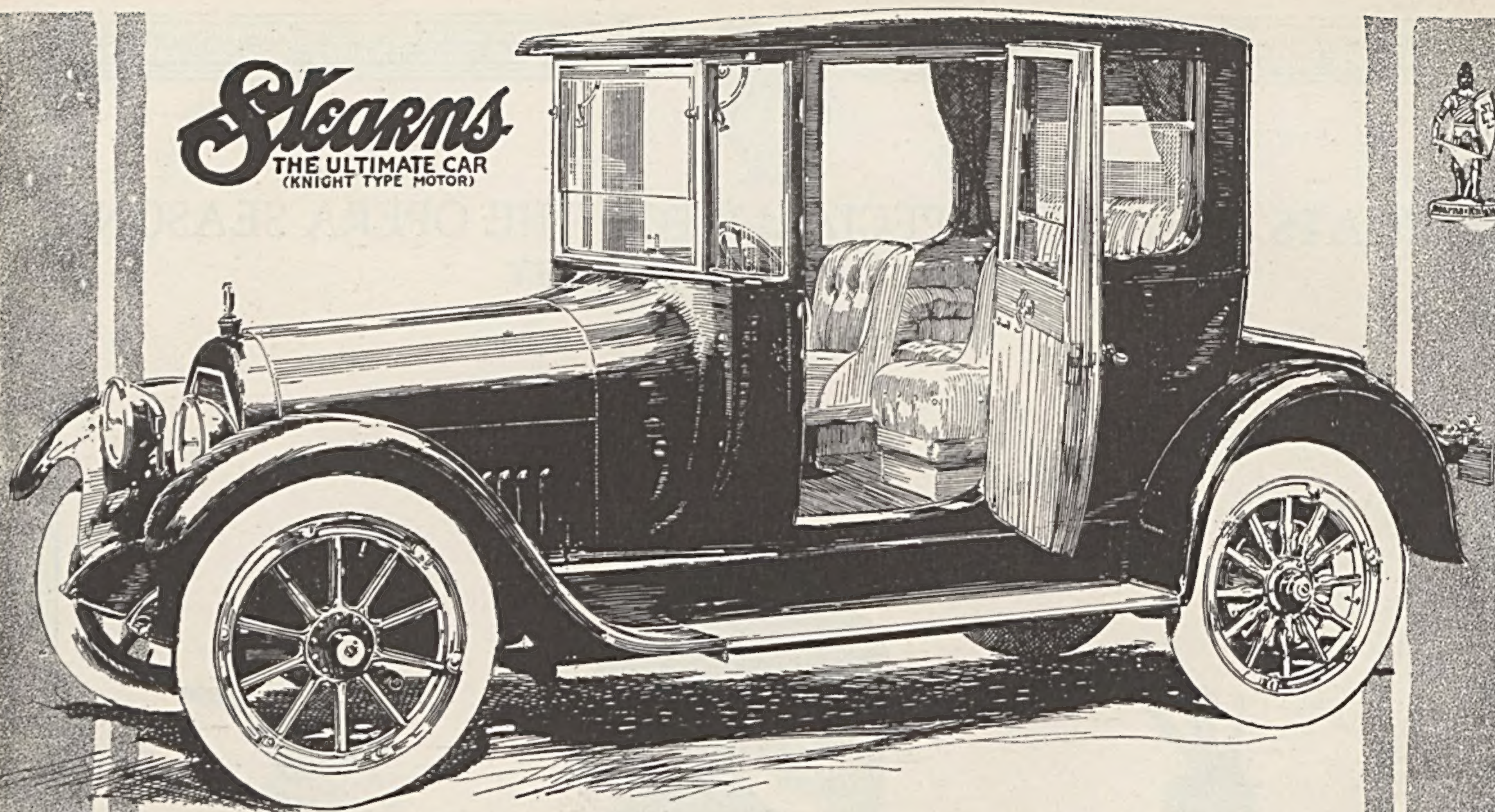
8-10 West 36th St.

**Stein & Blaine**  
Ladies Tailors and Furriers

New York City



**Stearns**  
THE ULTIMATE CAR  
(KNIGHT TYPE MOTOR)



## A COUPÉ-PLUS

Here is a Coupe such as people like yourself will admire and desire. It will be welcomed in Newport, Tuxedo, Lake Forest and similar places where American standards of approval are established. This town and country car is designed as one harmonious unit — not in sections. Chassis, body and interior are all intimately related—so there is distinction, indeed.

### ALL THAT IS BEST

The mechanical features embody all those traditions of Stearns construction—including the new Stearnseight-cylinder motor—original Knight type, as introduced by Stearns in America. It is a car for both men and women—silent, flexible, speedy, simple—equally appropriate for business, society or sports.

And as a final mark of superiority, there is interior charm which commands the highest artistic recognition. Made-to-order cars cannot excel Stearns coach-work and finish. For master craftsmen leave their imprint.

The woodwork, in inlaid French Walnut, is like the Adams Brothers would have designed it . . . . the dull bronze or gray silver fixtures are worthy of a Cellini . . . . the specially woven fabrics come from looms unused to automobile orders. Throughout there is elegance and luxury—but restrained and ever so dignified. Again Stearns sets a new standard.

### FIRST A STEARNS

Stearns has always been a pioneer. Nineteen years ago the first Stearns Car anticipated features of today, such as left-hand drive, center control, positive control of valves and positively advanced ignition. From the very first car, Stearns engineering, Stearns design and Stearns quality have ever been in the lead.

### THEN KNIGHT-MOTORED

The first Knight-Motored Car in America was a Stearns. This principle was adopted by Stearns in 1911, after it had been proven successful by Daimler of England, Panhard of France, Minerva of Belgium and Mercedes of Germany. Then Stearns gained international prestige—occupying a place never before held by an American car.

### NOW AN EIGHT

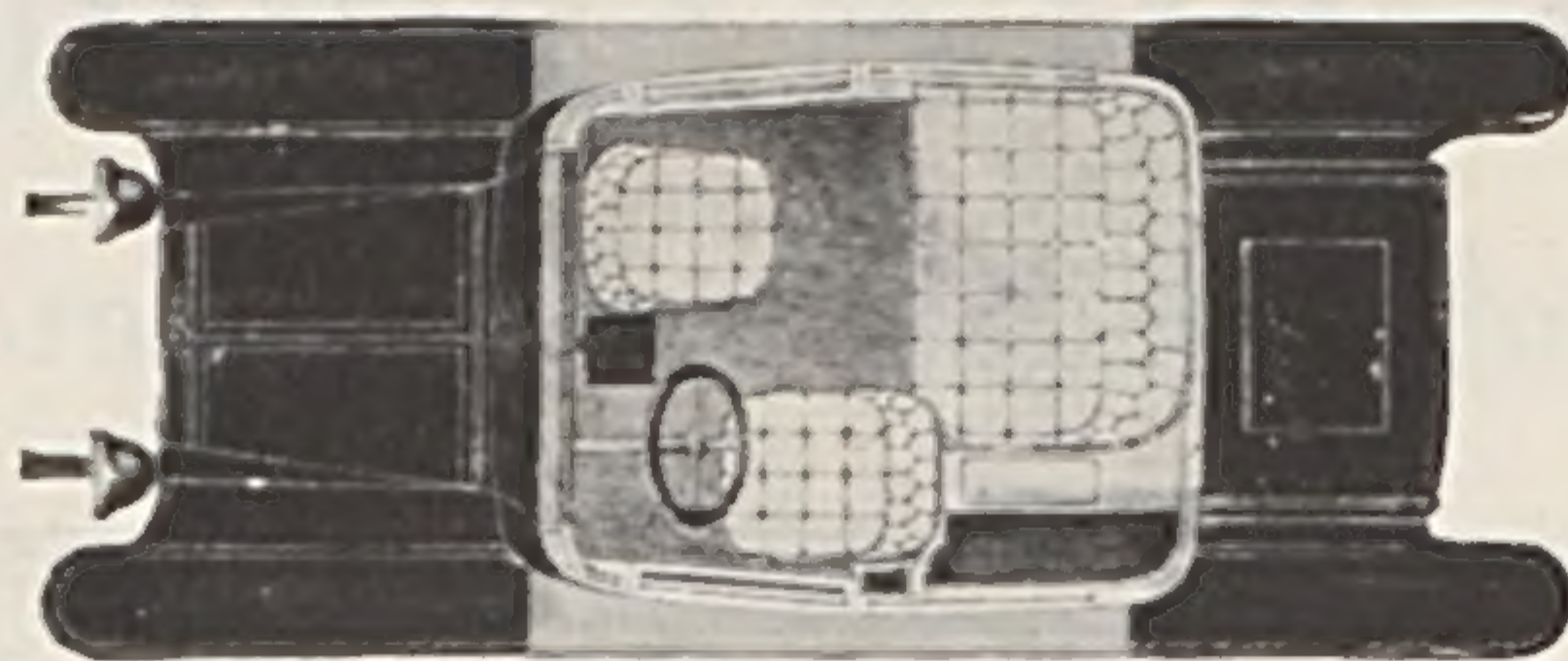
The first Knight-Motored Eight is a Stearns. So once again Stearns sets the pace. Once again Stearns offers to you the ultimate car—several years in advance. Remember, it is the only car that combines all the advantages of eight cylinders and the Knight principle. But consider first of all, that back of this unusual combination is Stearns reputation.

### ONE OF SEVERAL

Besides this Coupe at \$2650, we present our Limousine, Landulet and two Broughams, which range from \$3300 to \$3450, and a Touring Car and Roadster at \$2050—each an Eight. They, too, are quite as distinctive as the Coupe.

*Descriptive Booklet  
on request.*

**F. B. STEARNS  
COMPANY  
CLEVELAND, OHIO**



FLOOR PLAN OF COUPE





# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



## Women's Tailored Waists

*New and Exclusive Models*

SIZES 34 TO 44

No. 55—Georgette Crepe Waists, in Flesh, White or Bisque, tucked back and front; collar, sleeves and front of waist embroidered and beaded with crystal beads, roll collar can be worn high or low, satin buttons down front and on cuffs. ....**Special 11.50**

No. 57—Crepe de Chine Waists, in White, Black, Navy, Flesh or Brown, pleated from yoke front and back, new low collar in fichu effect and turn back cuffs hemstitched.....**Special 6.75**

No. 59—Crepe de Chine Waists, in White, Flesh, Navy, Brown or Black, pleated from yoke front and back, roll collar can be worn high or low, pearl buttons down front, plain turn back cuffs hemstitched.....**Special 5.75**

No. 61—White Silk Crepe Waists, of Men's Wear Silk Shirting, wide box pleat both sides of front, new pointed collar in White or contrasting colors of Blue, Lavender or Yellow (can be worn high or low), turn overs on cuffs to match collar, black moire tie.....**Special 6.75**

No. 65—White Crepe de Chine Waists, combined with Pussy Willow Taffeta, yoke, front and back hemstitched, roll collar can be worn high or low, pearl buttons down front, cuffs to match collar. ....**Special 7.50**



No. 63—Georgette Crepe Waists, in White, Navy, Black, Flesh or Brown, front, shoulder and sleeves braided with silk Soutache braid to match, roll collar can be worn high or low, collar, front, shoulders and cuffs hemstitched, pearl buttons.....**Special 9.75**



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

*The Specialty Shop of Originations*

FIFTH AVENUE, at 38th ST., NEW YORK

Philadelphia  
13th and Chestnut Sts.

## Distinctive Gift Suggestions

GIFT THINGS OF UNUSUAL CHARACTER—  
IMPORTATIONS AND ORIGINAL CREATIONS

Sent on request the Bonwit Teller "Gift Book" with innumerable gift suggestions



1—Bodice of crepe de Chine with two shirrings of fine net and tailored bows of satin . . . . . 1.10



2—Crepe de Chine bodice trimmed with small ruffles of cream lace and rosebuds . . . . . 1.95



4—Satin bodice with bertha of Breton lace trimmed in rosebuds . . . 1.95



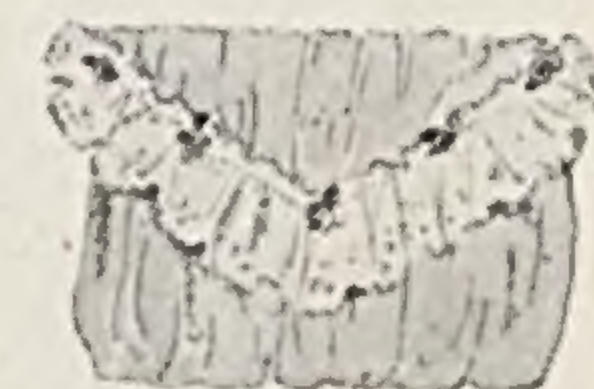
58—Sports necklet of crystal with lapis lazuli, Jade, jet, coral, or a me-thyst . . . . . 2.75



41—Mandarin Shell Comb inlaid with gold, vari-colored stones and enameling 10.75



39—Mandarin Comb in pagoda design with emblematic insets . . . . . 4.50



7—Nightgown case of shirred chiffon over satin, cream lace and rosebud trimmed . . . 3.75

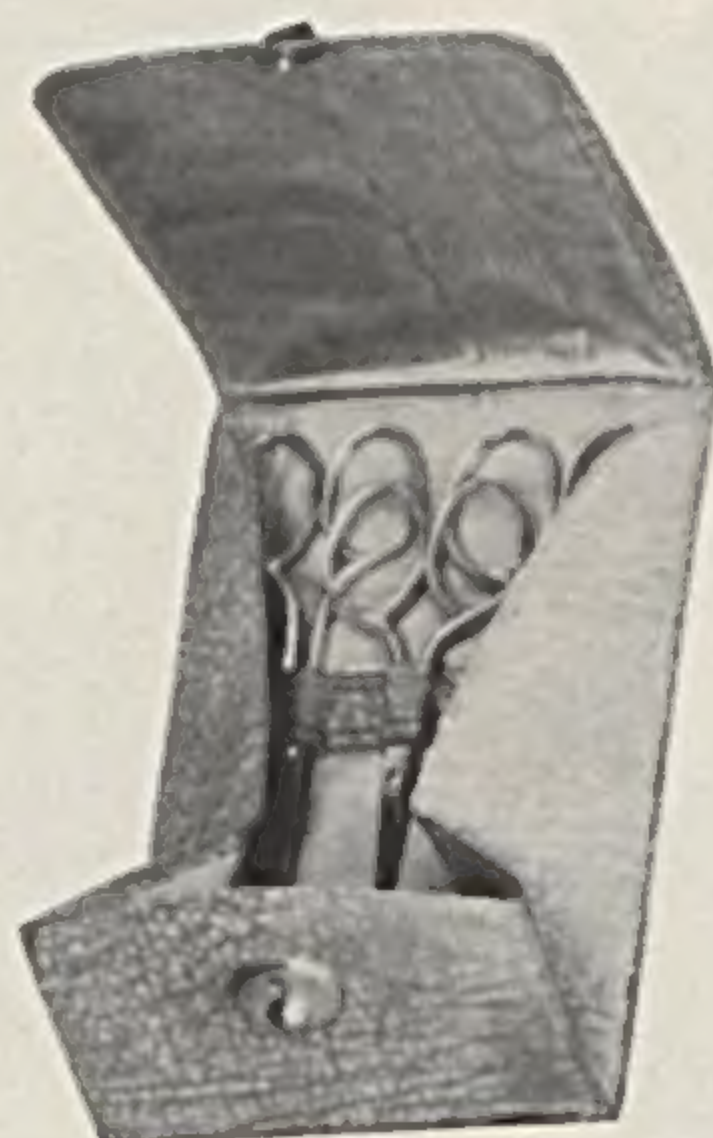


11—Trousseau bands of shirred satin ribbon trimmed with rosebuds . . . . . 2.75

40—Coiffure comb with silverite top encrusted with brilliants in effective design . . . 9.50



9—Shirt waist bag of crepe de Chine trimmed with cream lace, rosebuds and ribbon . . . . . 5.75



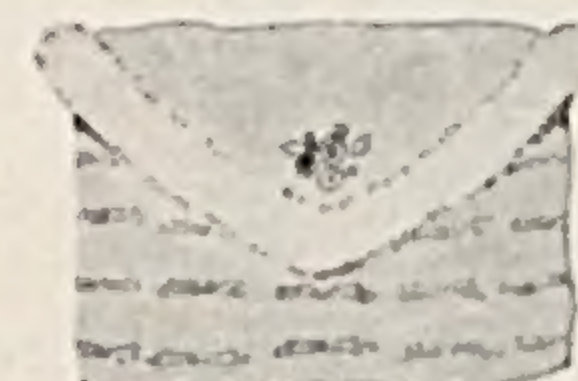
33—Three pairs of gill-handled scissors fitted compactly into a folding leather case. Imported 6.75



30—Imported Opera Bag of gold lace, floral wreaths and changeable silk mirror bottom . . . 2.95



36—Sterling silver sewing set in a case of suede. The cases are in different colors . . . . . 4.95



8—Nightgown case of crepe de Chine, tufted with ribbon bows. Trimmed with flowers and swans-down . . . . . 3.75



3—Bodice of exquisite Valenciennes lace and finely tucked chiffon over . . . . . 4.50



25—Finest pin seal bag—in black or colors. With inside compartment, pad, purse and mirror . . . 7.00



27—Sports pocketbook in long grain or pin seal. With inside compartment, mirror and purse . . . . . 5.00



28—Limousine case of polished morocco. With comb, brush, mirror, soap box, nail file, button hook, toothbrush holder, scissors, and cold cream box; extra pocket . . . 5.00



26—Moire silk or pin seal hand bag on engraved frame. Fitted with inside compartment, purse and mirror . . . 5.00



24—The Vachette pocketbook. Nickel, gilt or gun-metal trimmings. With inside frame, purse & mirror 2.95



5—Satin bodice with wide band of cream lace. A new model . . . . . 1.45

6—Corset bag of crepe de Chine with deep ruffle of cream lace. Flower and ribbon trimmed . . . . . 3.50



# BONWIT TELLER & CO.

Paris  
42 Rue De Paradis

*The Specialty Shop of Originations*

FIFTH AVENUE, at 38th ST., NEW YORK

Philadelphia  
13th and Chestnut Sts.

## Boudoir Apparel for Unusual Gifts

**"LEONIE"**—Negligee of crepe de Chine with a double lace flounce. The coatee is of Georgette crepe trimmed with lace and caught with rosebuds..... 16.50  
The cap is of fine net. The ribbon band is covered with square tabs of lace, caught with rosebuds. There's a big bow at the back... 3.95  
The satin mules are covered with cream lace..... 2.95



### **"JEANETTE"**

A negligee slip of plaited crepe de Chine is veiled by a coat of soft net and lace. The short bodice has an odd yoke of shadow lace and is caught by a ribbon girdle. 22.50

The cap is trimmed with Val. lace insertions, a flare of Val. lace and tiny rosebuds..... 1.95  
Slippers of crepe de Chine are cross-strapped with satin-covered elastic and trimmed with rosebuds..... 2.95

**"SURPRIS"**—A negligee coat of heavy crepe de Chine. The circular flounce is hemstitched. Collar and cuffs of soft silk lace. There are French rosebud touches on the flounce and collar... 19.75  
Soft silk lace, moire ribbons and rosebuds make this an unusually attractive cap..... 3.50  
The slippers are of satin. The open instep is covered with lace and rosebuds..... 5.75

**"MARGOT"**—The short coat of this negligee of crepe de Chine is finished with a ruffle of fine net and caught with French rosebuds..... 9.75  
The silk mules are covered with net and trimmed with ribbon bows.... 2.95

**"FRAISE"**—The distinctive feature of this crepe de Chine negligee—the large collar and cuffs of chiffon, edged with swansdown..... 12.75  
The dainty cap is fashioned of crepe de Chine and flouncings of fine cream lace..... 1.95  
Mules of heavy satin are with satin-covered elastic and trimmed with rosebuds..... 2.95

**"NARCISSE"**—A charming model for afternoon tea or dinner wear. The wide hem and girdle are of heavy moire ribbon. The graceful coat is of cream lace..... 27.50  
A cap of creamy net, ruffled in cream-colored lace and finished with a huge satin bow..... 2.95  
An odd flower-design is stenciled on the slippers of Habutai silk..... 1.45



"Margot"

"Fraise"

**"ÉPURE"**—The heaviest quality of crepe de Chine has been used to fashion this slumber robe. The collar, cuffs and pockets are trimmed with picot-edged points, 8.95  
Cap of fine net and Breton lace hand-studded with rosebuds. At the back, a large satin bow..... 6.75  
Slippers of brocaded crepe de Chine, with wadded soles..... 1.95

Sent on Request  
The Bonwit Teller  
Gift Book  
Unusual Gift Suggestions



# The Ohio Electric



THE ENVIED  
ELECTRIC

*Literature on request*

The Ohio Electric is designed for people whose judgment of artistic perfection is as keen as our desire to achieve it. To merit their approval, the car must be as flawless in an artistic sense as it is mechanically.

A lesser car, perhaps, must satisfy the multitude. But Ohio Electric ownership implies at once the power to appreciate perfection and the ability to possess it.

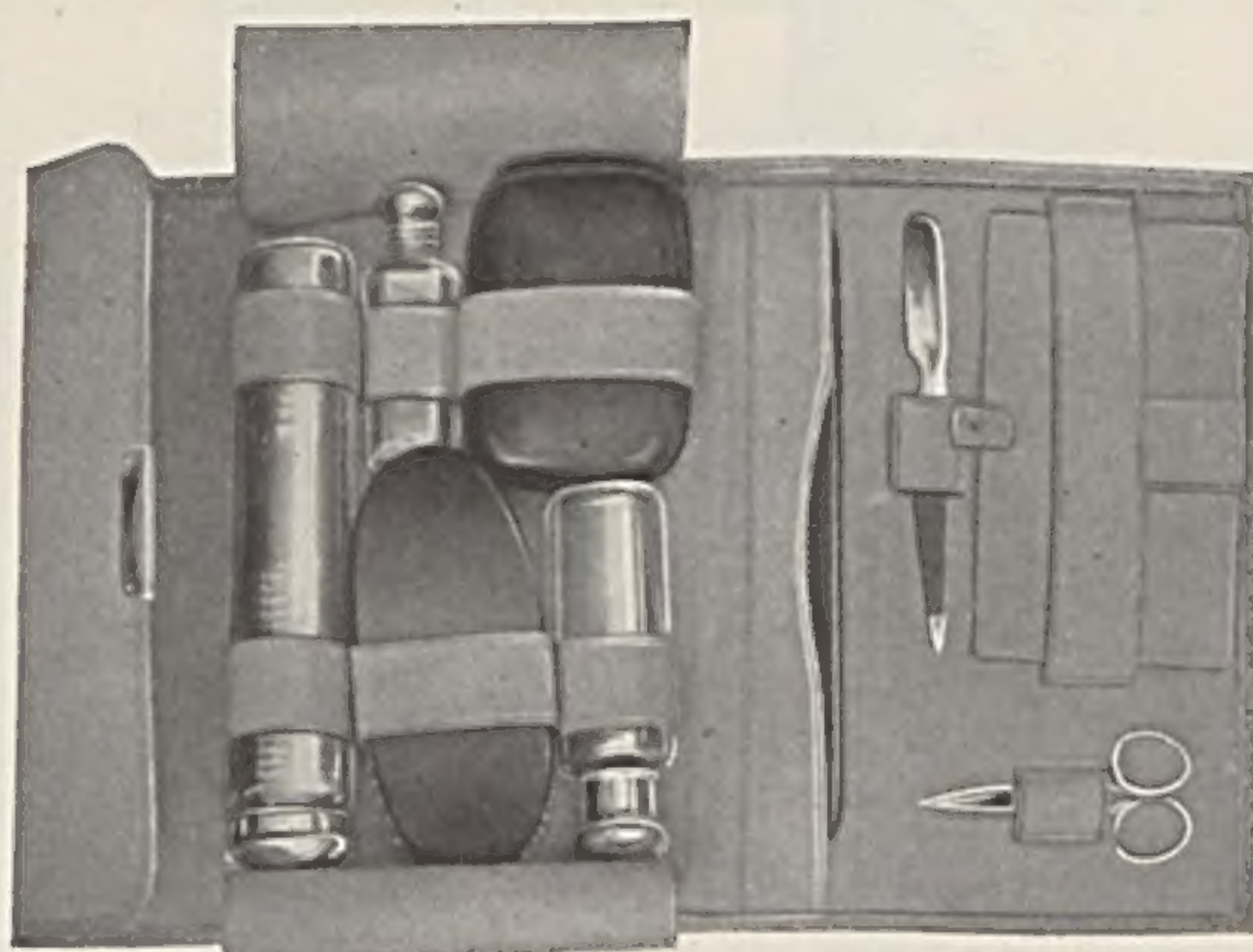
Each Ohio Electric is an individual product—finished, fitted and decorated to harmonize with the personality of the individual owner.

THE OHIO ELECTRIC CAR COMPANY, 1525 WEST BANCROFT STREET, TOLEDO, OHIO



# Suggestions for Christmas

All Mailable Purchases Forwarded Free of Charge



Pigskin Dressing Case for men or boys, eleven fittings.....**6.50**



Vanity Envelope Bag of Pin Seal, Black, Blue or Brown.....**2.95**



Limousine Case of Black Long Grain Morocco, ten fittings.....**4.85**



Envelope Purse of Pin Morocco, Black, Blue or Brown.....**1.95**



Hand Bag of Black Pin Seal, with inside frame.**5.00**



Hand Bag of Black Silk Chiffon Velvet or Moire, with inside compartment, enameled catch..**5.00**



Hand Bag of Pin Morocco, with inside frame and mirror.....**2.95**



Child's Hand Bag of Morocco in Blue or Purple..**1.00**



Hand Bag of Black Silk Moire or Chiffon Velvet.....**1.95**



Guest Room Bag, square shape, made of Gold lace and silk, trimmed with roses and ribbons, filled with cotton puffs ...**3.25**



Hand Bag of Black Silk Moire, shell-colored celluloid frame and handle .....**3.95**

Same of Chiffon Velvet.....**5.00**



Evening Bag of Changeable Taffeta, Gold braid handle and trimming, mirror at bottom.....**3.50**



Combination Pin Cushion and Tray, made of Silk and Lace, glass-covered bottom, lace and rose trimming.....**3.75**



Pin Cushion, 15 inches long, made of Dresden ribbon, trimmed with ribbon and filled with pins.....**1.00**



Work Basket of Silk, round; with handles, fitted with pockets and pin cushion, trimmed with Gold lace and braid.....**4.00**



Tray of Silk, covered with lace, trimmed with Gold braid and French roses, glass-covered bottom.....**3.00**



Pin Cushion of Silk, covered with lace, trimmed with Gold braid and French roses, filled with fancy pins.....**3.00**

## James McCreery & Co.

34th Street

NEW YORK

5th Avenue



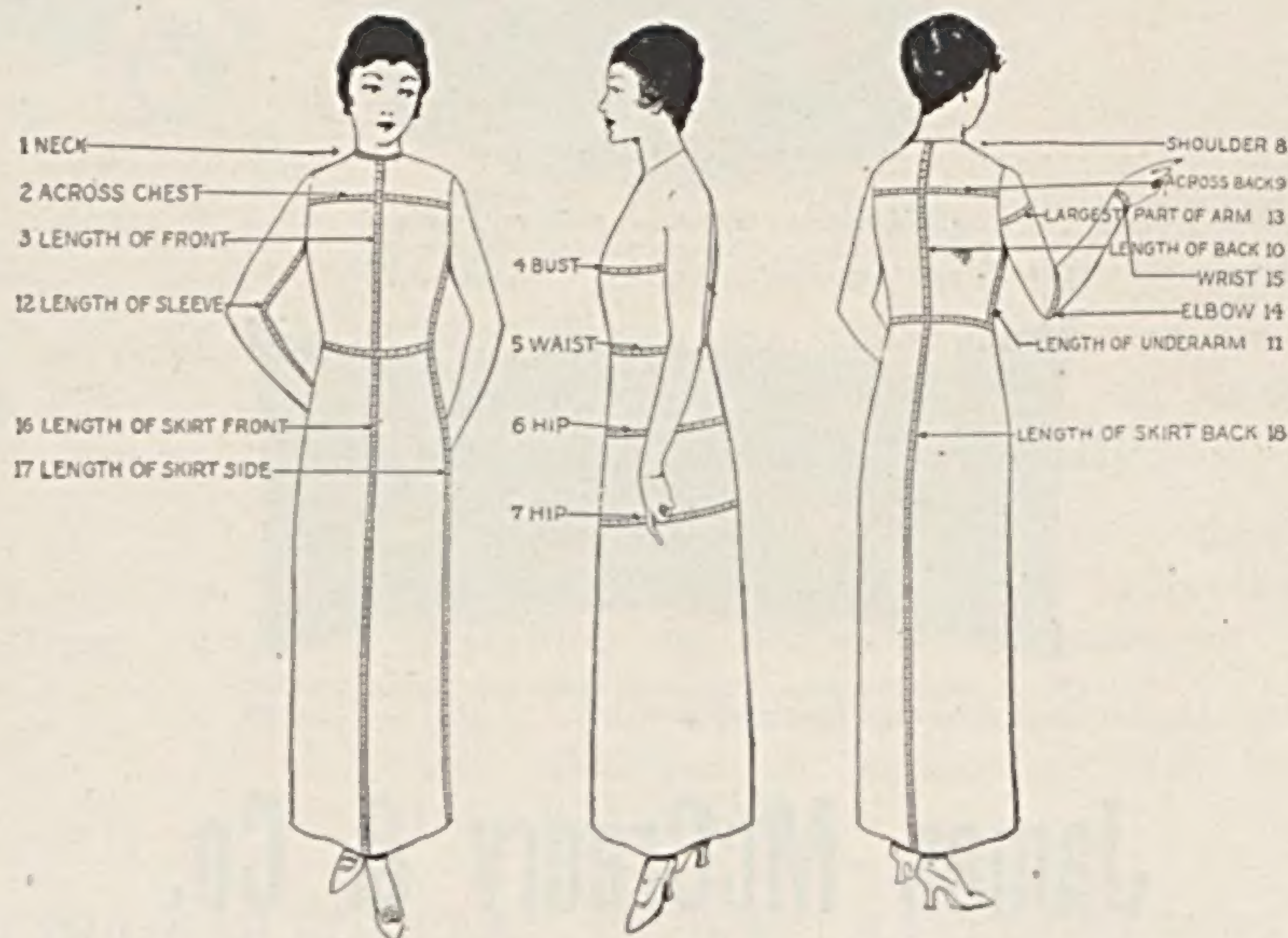


*Whether you want a rather elaborate evening frock or, perhaps, one of the newest wraps—one of Vogue's Special Cut-to-Individual Measure Patterns will instantly provide the working model for it.*

Vogue will cut to your own measurements the pattern for *any* gown, waist, skirt or suit that is shown in any number of Vogue. All you have to do is to send your measurements with the clipped sketch or photograph of the model you want. Vogue will thereupon cut an exact facsimile in tissue paper of the complete gown and will pin the pattern together so that even an inexperienced seamstress will have no difficulty in following it, and with the pinned pattern is sent a duplicate unpinned pattern from which the material may be cut, thus making it unnecessary to unpin the paper replica of the garment ordered. The correct remittance should accompany your order. For a complete costume, \$5; waist or skirt, \$2.50; three-quarter-length coat or wrap, \$4; and children's dresses, \$2.

Tear off the bottom of this page. Send it to Vogue Pattern Service with your measurements.

The bust measure should be taken loosely, the waist measure tightly, and the measurement of the arm-scy taken with the arm hanging by the side. The pattern will be cut and pinned together promptly upon receipt of your order, and if you so wish, the Vogue Shopping Service will even purchase the materials and trimmings necessary for making it up, without extra charge for the shopping service.



1. Neck .....
2. Across Chest .....
3. Length of Front .....
4. Bust .....
5. Waist .....
6. Hip 5 Inches Below Waist .....
7. Hip 10 Inches Below Waist .....
8. Shoulder .....
9. Across Back .....
10. Length of Back .....
11. Length of Underarm .....
12. Length of Sleeve .....
13. Largest Part of Arm .....
14. Elbow .....
15. Wrist .....
16. Length of Skirt Front .....
17. Length of Skirt Side .....
18. Length of Skirt Back .....

**VOGUE PATTERN SERVICE, 443 Fourth Avenue, New York**



# Lingerie • Corsets • Morning Coats • for • Miladi



To be *dans le ton*, the corset should be as portrayed, while to do full justice to the mode lingerie of sheerest texture and morning coat of delicate brocade yield gracefully to the decree

*The Mail Order Service is at the disposal of out-of-town Patrons*

## B. Altman & Co.

Fifth Avenue-Madison Avenue, New York

Thirty-fourth Street

Thirty-fifth Street



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Brooklyn  
Philadelphia

# OPPENHEIM COLLINS & CO

Cleveland  
Buffalo  
Newark

34th Street—New York

*America's Foremost Specialists*

Women's Street and Afternoon Coats



*Models Illustrated on Sale in all our Stores*

No. V-20—Women's Plush Coat in Green, Brown or Navy. Muff collar of silver opossum. Fancy silk lined and warmly interlined. } **29.75**

No. V-21—Women's Seal Plush Coat. Convertible collar, cuffs and bottom border trimmed with natural raccoon. Peau de Cygne lined and warmly interlined. } **37.50**

No. V-22—Women's Afternoon Coat of Charmeuse in Black, Taupe or Wistaria. Chin collar, cuffs and border of marabou. Peau de Cygne lined and warmly interlined. } **39.75**

No. V-23—Women's Vicuna Velour Coat in Black, Navy, Brown or Green. Natural raccoon collar. Peau de Cygne lined and warmly interlined. } **48.00**



# CHRISTMAS SUGGESTIONS

## From GIMBEL Gift Shops



Closely studded Rhinestone Hairpins (pair) \$2



Rhinestone and French Pearl Drop Earrings, \$4.50



Sterling Silver Dorine Box; engine turned design, \$1.75



Rhinestone and Sapphire La Valliere on silver chain, \$5



Tokio Bag of Japanese designed leather; simulated shell handle; Envelope shape, \$5



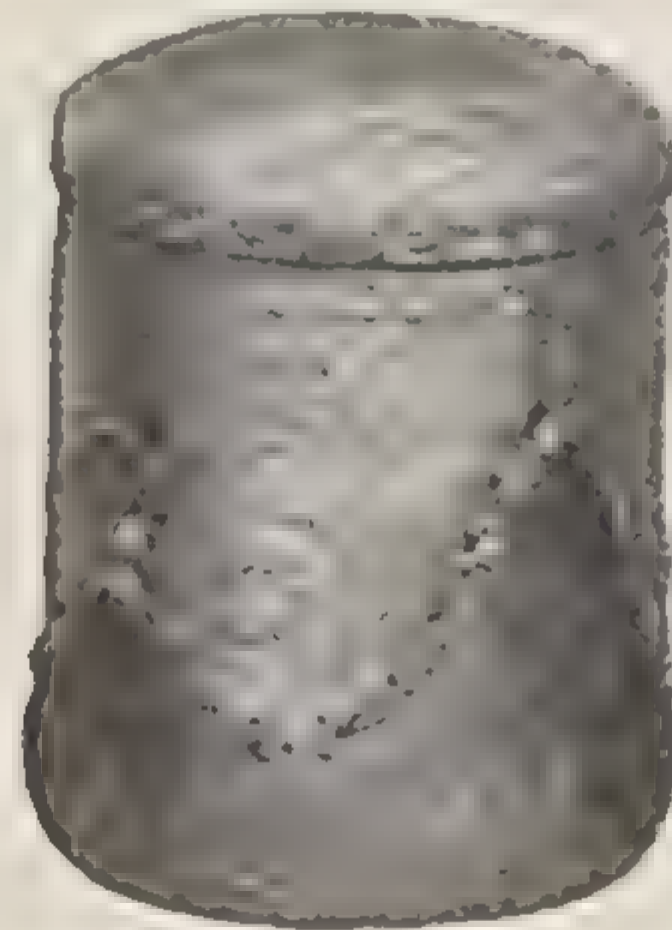
Du Barry Toilet Sets, \$13.50. Of French Ivory finish; nine pieces. With three-letter monogram on each piece \$2.70 additional. Prices will be quoted on separate pieces



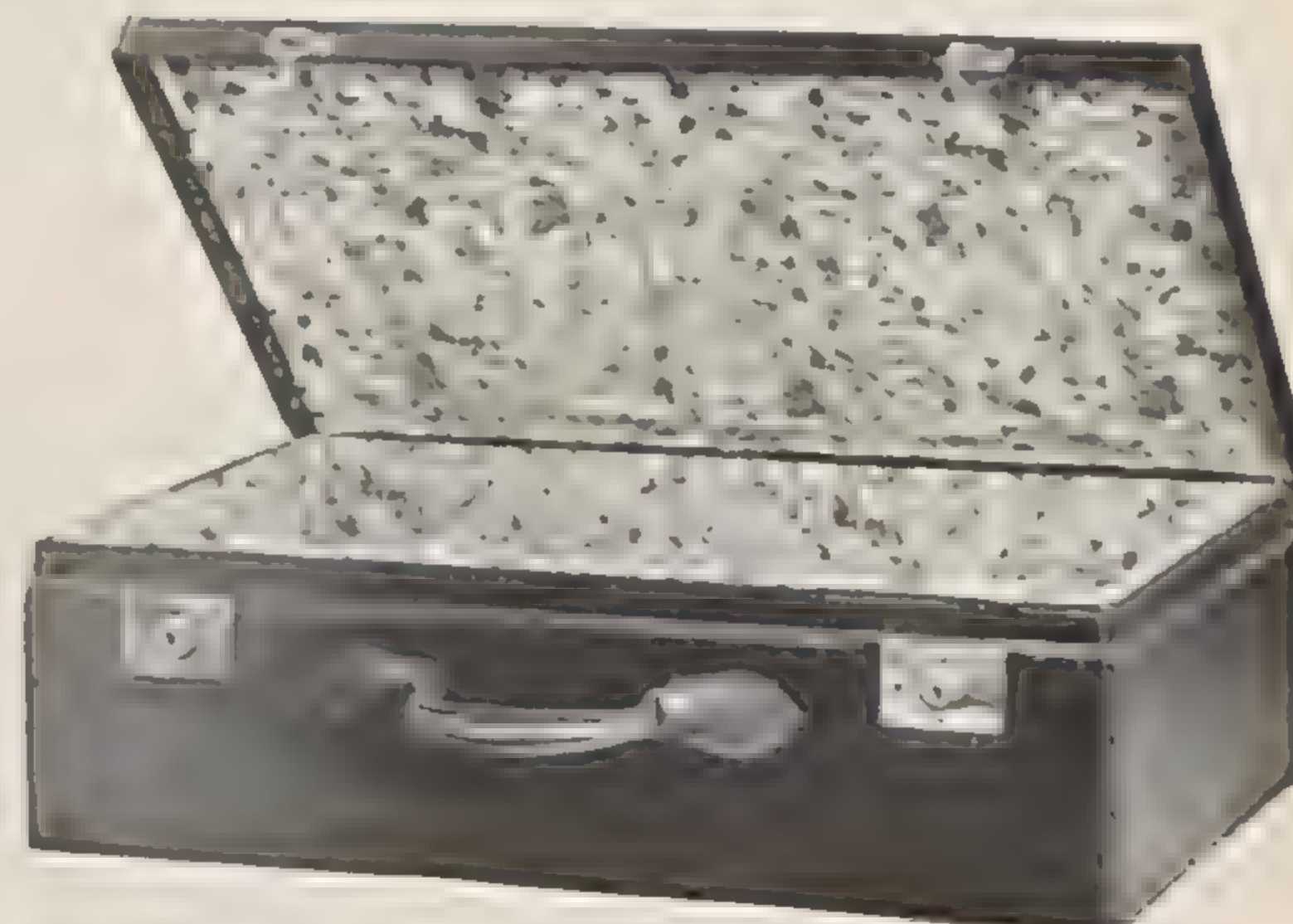
French Military Brushes—solid ebony back, 13 rows of very stiff medium-length bristles, \$4.75



Women's Fitted Traveling Bag, \$17.50. Of black walrus leather, moire silk lined; pockets and separate toilet case with 9 celluloid articles



Guest Room Puff Jar; of glass covered with gold lace; festooned with flowers in pastel shades; filled with individual powder puffs, \$3.75



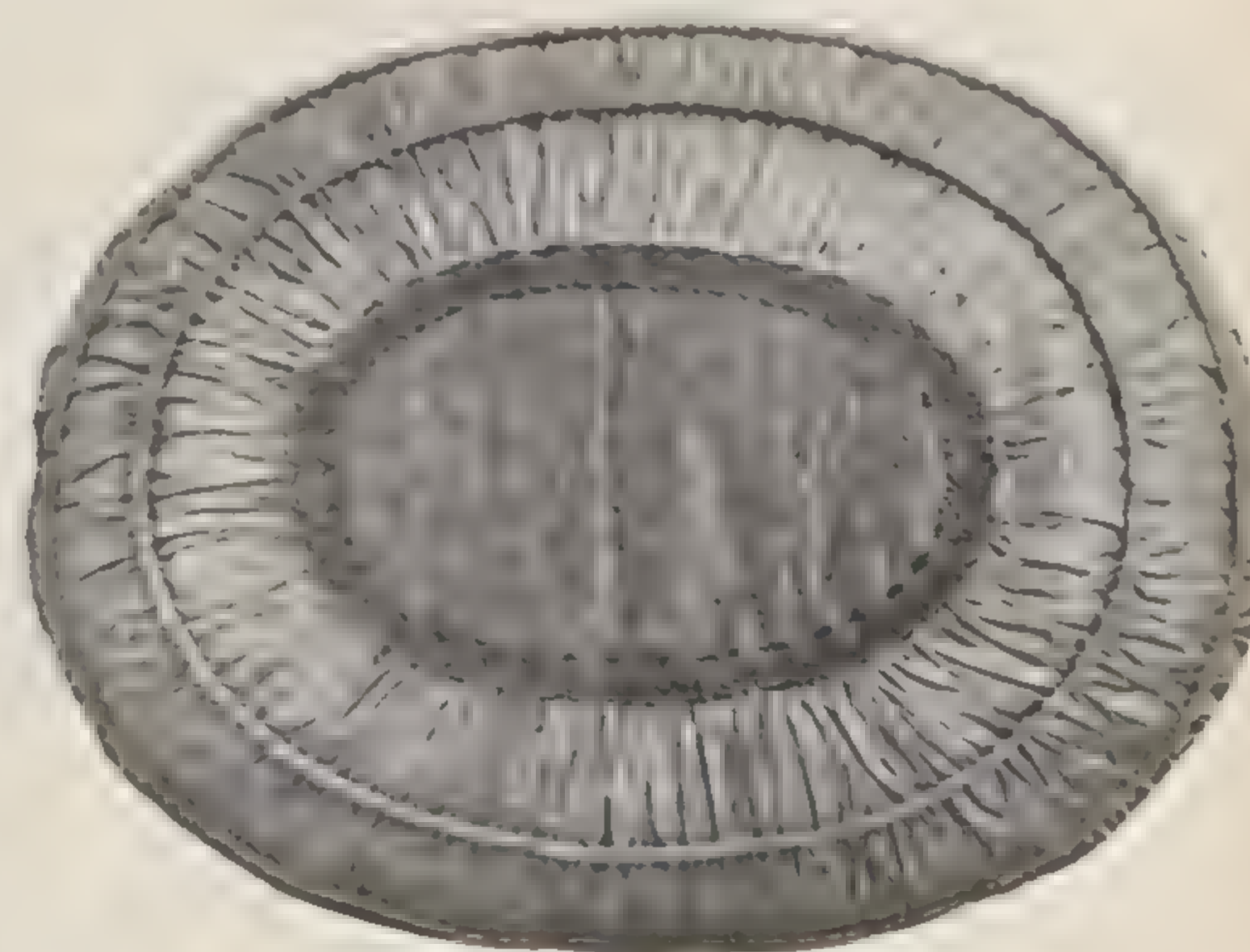
Women's Week-end Case of Black Enameled Duck on Boxwood frame; double locks, trays, pockets; 22 inches, \$6.50



Irish Linen Handkerchiefs, embroidered in one corner; assorted patterns; box of 6, \$1.65



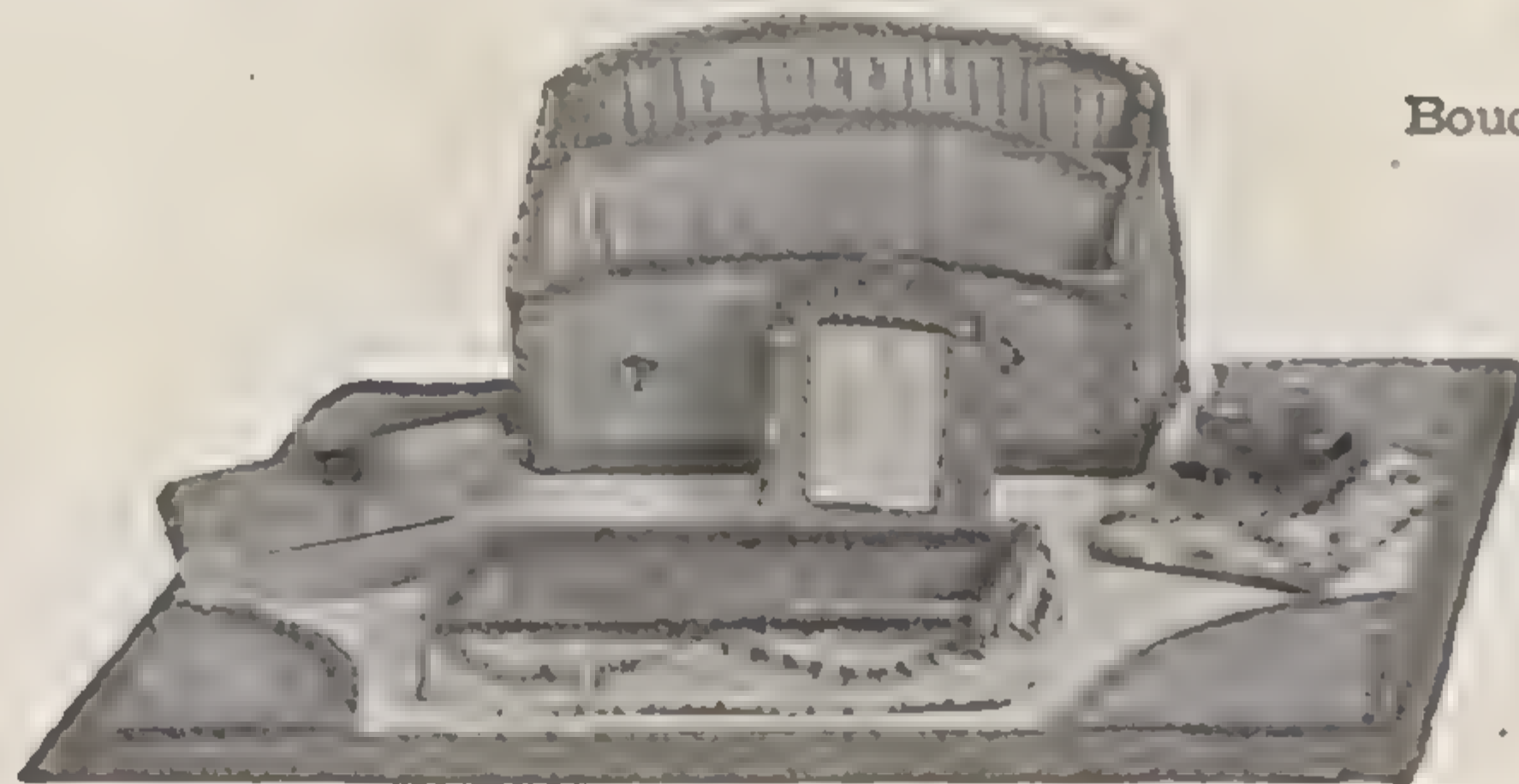
Chiffon Velvet Hand Bag, self covered frame, rose or ball catch. In black, blue, green or brown, \$5



Boudoir Pillow of rose shirred taffeta, with plain medallion of gold lace, \$5

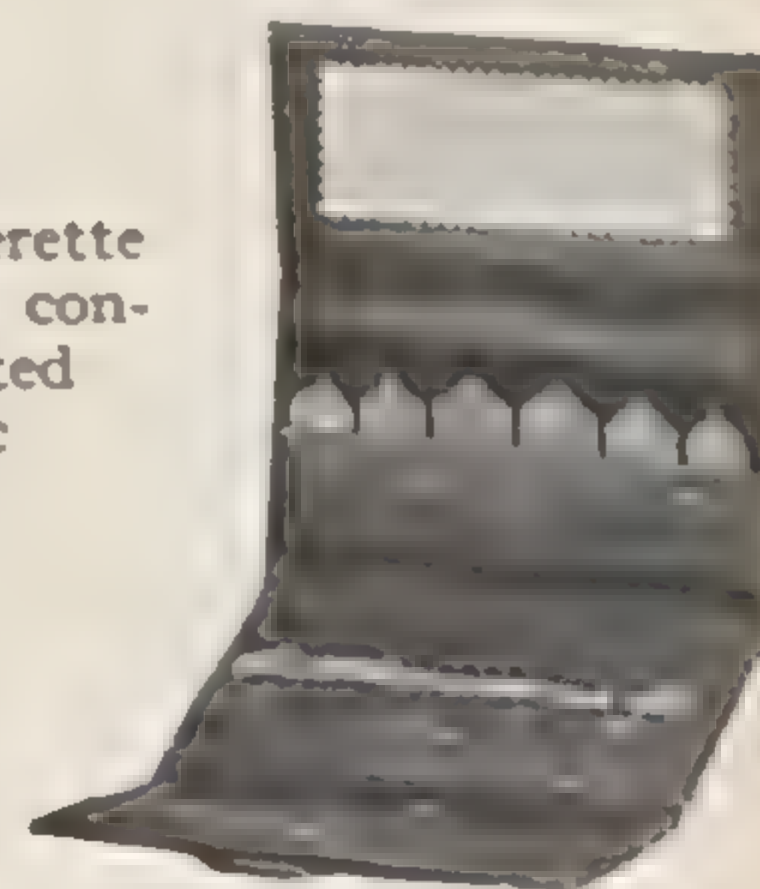


Fitted Sewing Baskets of natural - color wicker; satin lined; Complete, \$5.50



Writing Desk Set, \$16.50. Six pieces to set. Of rose taffeta, gold lace and tiny French flowers

Colored Leatherette Needle Cases, containing assorted needles, 75c



**GIMBEL BROTHERS**  
Broadway NEW YORK 33rd Street



THERE WILL BE PRESENTED IN  
THE BALL ROOM OF THE RITZ-  
CARLTON HOTEL, NEW YORK, A

# Paris Fashion Fête

(The First Official Fashion Fête of the Grande Couture Française)

DURING THE WEEK BEGINNING  
MONDAY, NOVEMBER TWENTY-SECOND  
AFTERNOONS AND EVENINGS

*This exhibition will be by the famous French couturiers, presented precisely as though given in Paris, and promises to be the most distinguished event in the long and undisputed reign of French fashions. The form of presentation will be unique in New York, the dialogue having been prepared by Roger Boutet de Monvel, the well-known French writer, who is coming to America to give personal direction to the exhibition.*

Among the exhibitors will be CALLOT SOEURS, CHERUIT, POIRET, DOUCET, JEANNE LANVIN, PAQUIN, WORTH, PREMET, JENNY. The exhibition will open on Monday Evening, November Twenty-second. The proceeds from the sale of tickets will go to Orphelinat de la Grande Couture Française.

*Original models by these several couturiers have on other occasions been exhibited in New York, but this is the first time that an American exhibition has been arranged by the couturiers themselves each to present models embodying the highest expression of their art and specially created for this occasion. The collection promises to be truly brilliant and unique, worthy of the immortal and indefatigable genius of Paris and of the assured patronage of the American public.*

PRODUCED UNDER THE AUSPICES OF

## Vogue

APPLICATIONS FOR TICKETS SHOULD BE ADDRESSED  
VOGUE, 443 Fourth Avenue, New York

NOTE: The change in date from November 8 to November 22 of this exhibition is due to the cancellation in the sailing date of the French liner upon which the models were to have been shipped.



# Negligees and Petticoats

## FANCIES of the HOUR

### The Negligees

#### Cynthia (A)

Demure model of crepe de chine has pleated sleeves and collar ruffles; accordion pleated skirt falls from waist-line marked by soft and pleated ruffles; rose, Copenhagen, wistaria, pink, lavender. **\$4.89**

#### Doris (B)

Graceful the lace-edged lawn collar, soft the accordion pleated skirt of a crepe de chine negligee, lawn interlined. Light blue, pink, lavender, Copenhagen, rose. **\$7.74**

#### Jeanne (C)

Silk embroidered scallops suggest a coatee in this winged sleeve tea gown; betasseled, lavishly embroidered in wool and silk. Of crepe de chine, blue, pink, lavender, Copenhagen, rose. **\$11.74**

#### Rosalynd (D)

Irresistible this negligee of crepe de chine—lace coatee over chiffon cloth bodice, ribbon trimmed; flounce elaborate; China silk interlining; pink trimmed blue, blue trimmed pink, maize trimmed lavender, lavender trimmed maize. **\$13.74**

*R. H. Macy & Co.*  
Herald Sq., New York

#### Lilas (E)

Three petal flounces delightfully ruffle a street petticoat of peau de cygne; silk underlay, fitted top. American Beauty, wistaria, Belgium blue, Copenhagen, garnet, wine, purple, Russian, field mouse, navy, emerald-and-cerise, navy-and-cerise, black. **\$2.89**

#### Lorelei (F)

Oceans of Valenciennes lace, chiffon, net insertions and ribbons make the flounce of a little crepe de chine evening petticoat; deep chiffon underlay; ribbon trimmed. Pink and white. **\$3.74**

#### Millicent (G)

As pretty as practical this petticoat of strong lustrous taffeta—two wide corded flounces; fitted top. Navy, rose, Belgium, Russian, lavender, field mouse, purple, white, black, green-and-blue, rose-and-green, brown-and-green, green-and-lavender, purple-and-black, cerise-and-gold. **\$4.69**

#### Cecile (H)

A dainty evening petticoat of washable satin made fetchingly pretty with a lace-edged and scalloped flounce of lace and satin panels caught with rose-buds; underlay. Pink and white. **\$4.69**

Sizes 34 to 44. Lengths 36 to 42 inches





## Dainty Lingerie in the New Mode

from Lord & Taylor

**A.—Crepe de Chine Gown**, copied from a French model. Note the novel yoke effect, outlined with cording and the smart tailored bows. Flesh pink or white.....\$3.95

**B.—Nainsook Envelope Chemise**, sheer and pretty with Valenciennes galloon, tiny tucks and insertion. The shoulder straps are of ribbon; the edge at knee is of lace.....\$1.95

**C.—Flesh Batiste Gown**, in simple dainty model, the Empire effect defined by hemstitching; the butterfly sleeves caught with bows. Edged with fine Valenciennes.....\$1.45

**D.—Nainsook Gown**, in charming model with clusters of tiny tucks. Filet lace edges sleeves and neck and is inset to give the long shoulder line. Ribbon drawn under lace insertion simulates an Empire waistline.....\$1.95

**E.—Chiffon Camisole**, over foundation of washable satin, in flesh or white. Surplice model on new lines, trimmed with ribbon bows.....\$1.95

**F.—Washable Satin Petticoat** in flesh or white; flaring model on elastic waistband. Wide silk hemstitching finishes the deep shirred flounce. Lengths 36, 38 and 40 inches.....\$5.95

**G.—Nainsook Gown**, simple and dainty, with embroidery edged neck and sleeves.....98c

**H.—Crepe de Chine Camisole**, in flesh or white; yoke and little sleeves are of shadow lace; elastic waistband.....\$1.50

**J.—Nainsook Gown**, with medallion and broad galloon of Valenciennes lace. Note the quaint shoulder line and the dear little puff sleeves. Broad ribbons add to its prettiness.....\$1.95

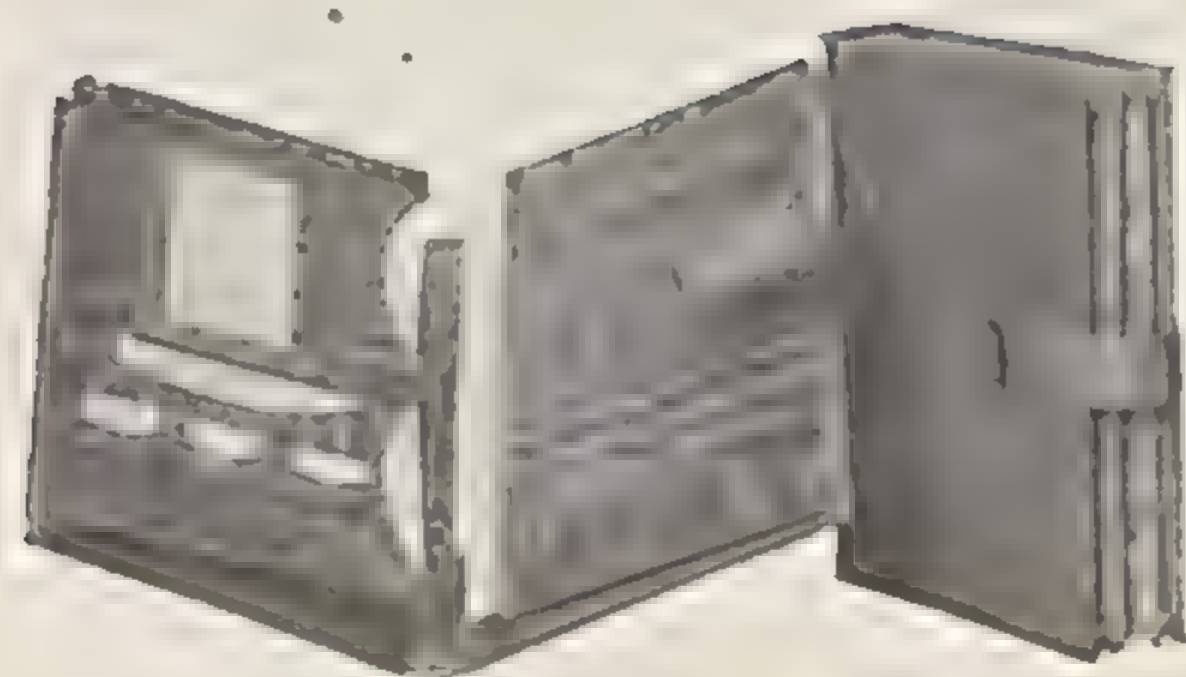
**K.—Nainsook Gown**, with sleeves and square front yoke of embroidery and Valenciennes lace insertion; ribbon run beading and lace edges.....\$1.45



## Lord & Taylor

38th Street FIFTH AVENUE 39th Street  
New York





This most compact and convenient case is of exquisite glazed calf-skin, in pastel shades, lined throughout with highly figured moiré silk to match. There are two large extension pockets for stationery and two for "Answered" and "Unanswered" letters, pockets for cards and stamps, a calendar and loop for fountain pen; measurements folded,  $6\frac{1}{4} \times 8\frac{1}{2}$  inches. \$8.25



This manicure case for a man, is an intelligent solution of his needs. It is of tan pigskin, lining of blue leather and folds flatly and compactly. It contains an excellent nail scissors, and cuticle scissors, with white celluloid covered handles, nail file and nail clippers;  $6 \times 4\frac{1}{4} \times 2\frac{3}{4}$  inches, complete. \$6.50



## Hard-Boiled Egotism

In a letter to a young friend, Robert Louis Stevenson once wrote: "When I see a man who does not think pretty well of himself, I always suspect him of being in the right."

Such dangerous philosophy as this tempts us to dwell unduly upon the excellence of Cross articles, as well as the implied personal compliment the receiver of a gift invariably feels at seeing the Cross trade-mark on the box.

Yet egotism—in one's friends—has its value; for whenever other people talk of their virtues, it reminds us of our own failings.

When all is said, however, mere modesty is surely the most virtuous of the vices.

So, of the two evils: man must choose—the one he likes best.



This clever veil case is of handsome glazed calfskin in delicate colors—lined with oyster-white satin. The chiffon veil, of finest quality, is  $2\frac{1}{2}$  yards long, and comes in all shades, in solid colors—or with a striped 20-inch border—also a  $2\frac{1}{2}$  inch bar-pin, with French setting of alternating rhinestones and rock-stones to match veil and case;  $5\frac{1}{4} \times 7\frac{1}{4}$  inches folded flat. \$11.75



This filled hand-bag is of morocco leather, in colors, lined throughout with moiré silk. The centre compartments contain: a gill hair-pin case, memo-book, and pencil, and lip-stick holder; separate pockets hold a mirror on gill chain, and silk change purse. There are two other large inside compartments, and a covered card pocket, the strap-handle is most secure.  $7\frac{1}{2} \times 4\frac{3}{4}$  inches. \$9.75



An exceptionally handsome bag of sturdy tan hide, with contrasting white stitching. Red, and blue check lining forming two pockets on one side and one larger pocket on the other. The corners are reinforced and capped, the brass mountings of bright finish. Size:  $18 \times 9\frac{1}{2} \times 12$  inches deep. \$10.00

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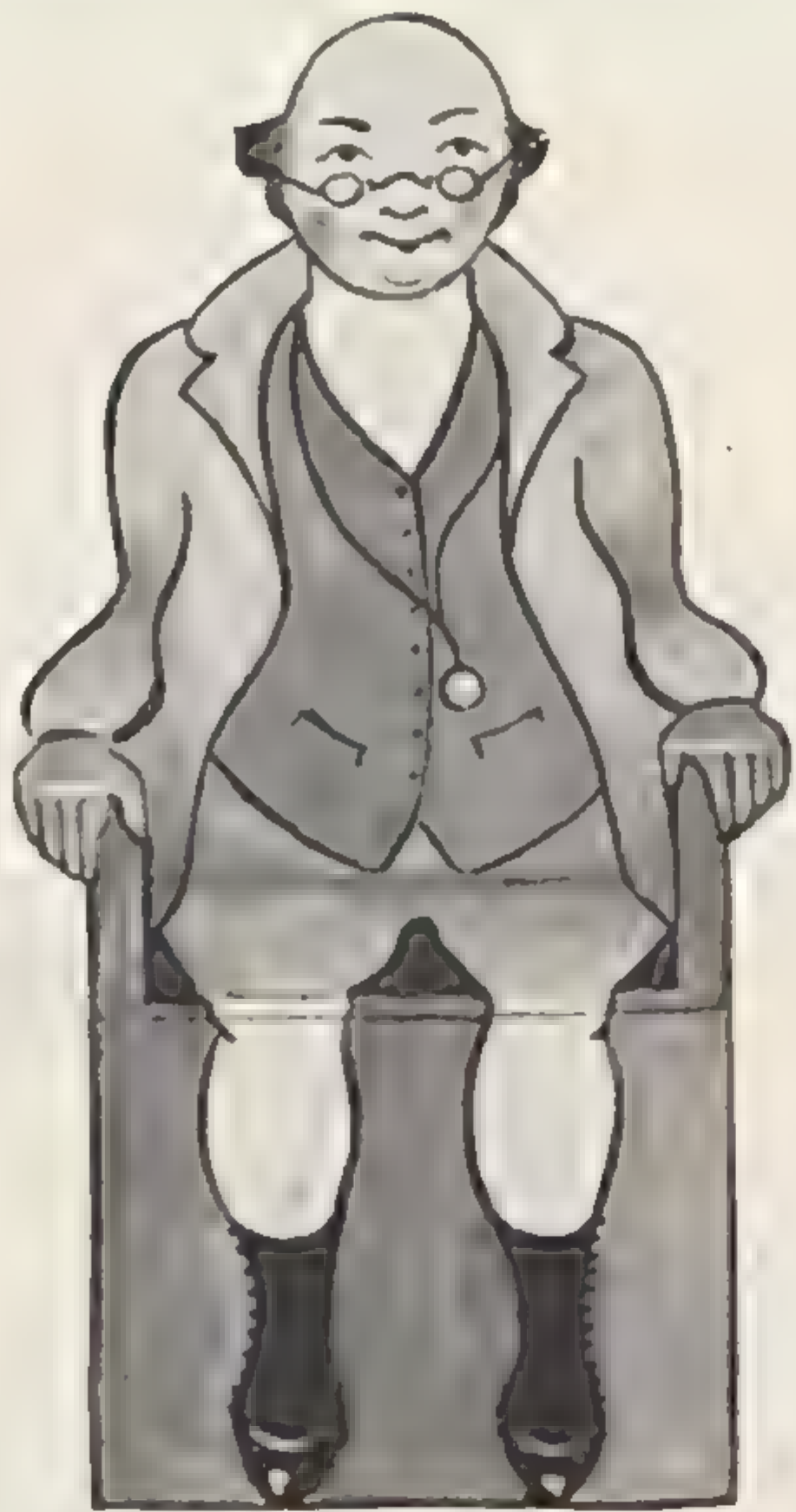
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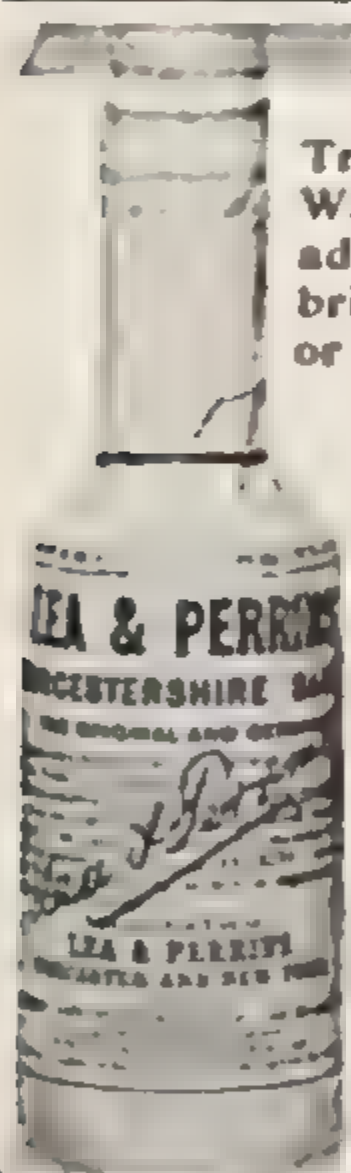
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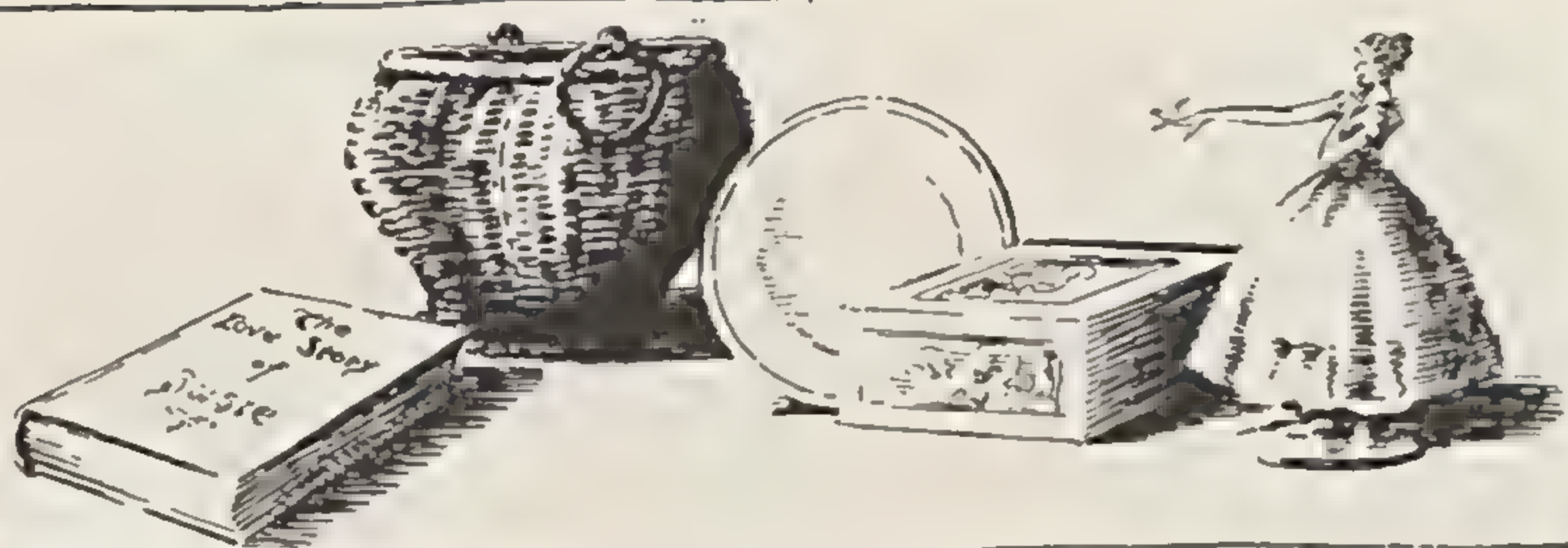
**CONDÉ NAST**

*Publisher*

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And she has always enjoyed the reputation of wearing "things" that were *simply never thought of before*.

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# SALES AND EXCHANGES



## Wearing Apparel

**FOR SALE**—Elegant brown check suit, skunk collar. Cost \$135—Sell \$25. White cloth suit, late summer model. Cost \$100—Sell \$15. Imported purple charmeuse and chiffon evening gown en train, \$15. Size 34. No. 747-D.

**FOR SALE**—Pink evening dress. Cost \$125—Sell \$35, worn three times. Blue silk gown. Cost \$125—Sell \$20. Size small 36. No. 751-D.

**NEGLIGES** from New York and London—genuine imperial Chinese mandarin coat, bright red blue dragons. Hand-woven Chinese tapestry. Exquisite Philippine embroideries. Platinum wrist watch. Coat embroidered with great pink chrysanthemums, \$95. New York price over \$200. Irish laces. No. 755-D.

**TWO** fresh dance dresses, suitable for debutante, full skirts of silk net. One with turquoise bodice, the other, white satin. Size small 36. \$25 apiece. No. 758-D.

**HAND-COLORED** chiffon afternoon dress, long tulle sleeves. White embroidered chiffon evening gown, Nile green bodice. Skirts full, 39 in. long. Perfect condition. Size 38. Sell \$20 each. No. 761-D.

**PERFECTLY** new, sheer, lacy Shetland shawl, two yards square. Cost \$6—Sell \$3. One Shetland Spencer hand knit. Cost \$4—Sell \$2. Same gray. Ideal Christmas presents. No. 762-D.

**FOR SALE**—\$150 Hickson suit, black velour de laine, trimmed in black fox. About size 34. Hardly worn, made end of last season. \$65. No. 763-D.

**OLD** lady wishes to sell beautiful solid Paisley shawl, same on both sides. 71x71. Sell \$200. No. 766-D.

**FOR SALE**—Imported gown, royal blue velvet, silver and blue tulle. Worn couple times last spring. Size 36. \$20. Brown broadcloth suit, skunk trimmed. Size 36. \$15. No. 767-D.

**FOR SALE**—White crepe de chine four-piece suit including hand-worked Georgette crepe blouse. Perfect condition, worn twice. Size 34-36. Price \$38. No. 769-D.

**FOR SALE**—Imported taffeta semi-evening gown, white ground, flowered in orange brocade. Latest model, full skirt. Size 36. \$25. Two pair full length Marie Antoinette curtains. Value \$40—Sell \$15. No. 772-D.

**FOR SALE**—Lovely black and silver evening gown, copy Doeillet model. Cost \$80—Sell \$10. Original Redfern model, very smart, dark blue silk afternoon gown, redingote style. Cost \$125—Sell \$50. Size 38, perfect condition, late styles. No. 773-D.

**FOR SALE**—Nardi side saddle black winter riding habit. Size 38. Purchased last fall. Cost \$130—Sell \$70. Worn eight times. No. 774-D.

**FOR SALE**—Two riding habits made of beautiful heavy black winter cloth. Very late models, tight fitting with flare bottoms. One size, 34-36 (never worn), other 36-38. Cost \$75 each, sell very reasonable. No. 775-D.

**FOR SALE**—Pink net and taffeta evening dress, \$10; black crepe de chine afternoon, \$8; rose taffeta dress with chiffon waist, \$10. All size 36. No. 776-D.

**BLUE** whipcord suit, latest model, worn twice, size 36. Cost \$40—Sell \$12, or will exchange for wearing apparel. No. 777-D.

**FOR SALE**—An heirloom, lovely bridal gift. Belgian lace antique ivory color, twelve inches wide, six yards. Expert value \$1000—Sacrifice \$450. Also antique brooch, bracelet. No. 778-D.

**HAVE** grown too stout for my gowns and tailored suits. Many beautiful things. Size 36. Very cheap. All purchased within the year. Write for descriptions. No. 781-D.

**WONDERFUL** hand-made bead tunics, black and orchid coloring. Make beautiful gown worn over silk slip. Size 38, good length. Cost \$100—Sell \$35. Also beautiful French net gown. Size 38. Sell \$35. No. 782-D.

**FOR SALE**—On account of mourning, shell pink satin evening gown. Model 1850 period, empire, simple and girlish. Small 36. Worn once. Sell \$20. No. 784-D.

**FOR SALE**—Genuine camel's hair shawl. Genuine double Paisley shawl, black centers. One large black lace shawl. All in fair condition. \$135 for the three or \$50 each. No. 785-D.

**FOR SALE**—Beautiful evening gown in black and gold, Lichtenstein model, handsome jet trimming. Size 36. Worn twice. Sell \$35. Splendid value. No. 786-D.

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1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the January 1st Vogue should be received on or before November 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

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Before you devote a great deal of time in searching the shops, a letter to some of the advertisers on this page might result in securing for you the gift that you could not find elsewhere.

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443 Fourth Avenue

New York City

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**FOR SALE**—New model baby lamb coat and muff, very full. Size 44-46. Cost \$1800—Sell \$600. Lining perfect. No. 748-D.

**PERSIAN** lamb coat with Hudson Bay collar, 40 inches long. Price \$50. Also Caracul coat with black fox collar, 38 inches. Price \$35. Both size 36. Exceptional value. No. 750-D.

**FOR SALE**—Lady's Persian lamb coat, three-quarter length, cutaway style in good condition. Size 36. Cost \$250—Sell \$50. No. 756-D.

**ALASKA** seal coat, 54 inches long, selected pelts. Made to order by Jaekel. Medium size, perfect condition. Cost \$1200—Will sacrifice for \$600. No. 759-D.

### Furs—Cont.

**FOR SALE**—Beautiful buffalo calf overcoat, very large, worn twice. Large collar, perfect condition, relined last winter, beautiful fur, ideal for motoring. \$200. No. 760-D.

**FOR SALE**—Cub seal skin coat in perfect condition. Length 26 inches, high collar. Size 36. Cost \$350—Sell \$150. No. 764-D.

**FOR SALE**—New sable (brown) squirrel coat. Flare model. Collar and cuffs of silver kit fox. Size 38-40. Beautiful garment. \$90. Also pointed fox muff with white tipped tails. \$18. No. 770-D.

**FOR SALE**—Excellent quality pony-skin coat, bust 38-40, length 42. Shawl collar, conservative style. Splendid for country or motor wear. Cost \$50—Sell \$20. No. 783-D.

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**FOR SALE**—Two handsome quilts, 100 years old. \$100 each. Paisley shawl, \$25. White silk shawl, \$25. No. 752-D.

**FOR SALE**—Upright Weber Pianola piano, with records. Cost \$1200—Sell \$750. Also living room set, draperies, curtains, rugs. No. 753-D.

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**FOR SALE** or exchange for jewels—Paisley Shawl, embroidered silk shawl, antique fan, blue and white coverlet, banjo, guitar, Sheffield silver, antique furniture, decanters. No. 768-D.

**FOR SALE**—Magnificent table silver in large mahogany chest. Two hundred and eighty-four pieces. Monogrammed. If required will have remarked at own expense. Sell—\$1000. No. 770-D.

**FOR SALE**—Superb diamond cluster dinner ring, platinum setting, \$300. Diamond star pendant, 52 stones, \$250, one-third value. Also sterling silver pitcher, fruit dish, olive dishes. No. 771-D.

**FOR SALE**—Beautiful old Paisley shawl, perfect condition, \$40. Large Spanish mahogany rocking chair, \$18. Cheval mirror, \$65. Desks, \$10. Few good antiques, copper, brass and pewter. No. 780-D.

**WILL** exchange Persian lamb coat, 35 inches long, loose back, good style, in very good condition, size 38-40, for Oriental rugs or antiques, carved four-post mahogany bed or spinet. Will send on approval. No. 787-D.

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VOGUE SCHOOL SERVICE  
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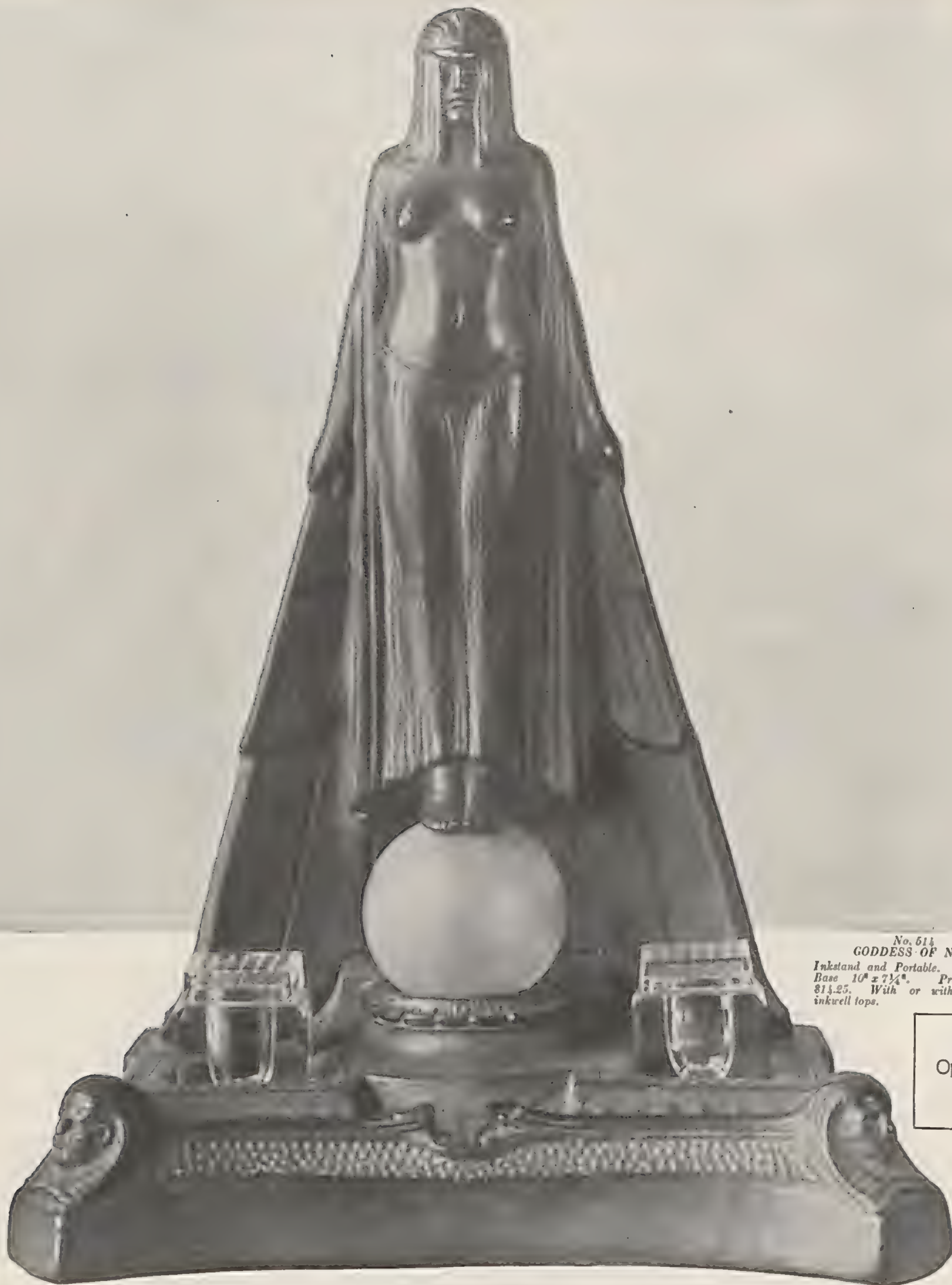


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# SHOPPERS' AND BUYERS' GUIDE

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Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

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# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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**THESE HANGINGS** made of Forest green Danwiz Velvet, curtains sateen-lined, portieres with Parma satin, all interlined. Border of gold & embroidered appliqué. Dumble, 2369 B'way. Tel. 467 Riv.

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If damaged by moths, cuts, tears, or burns. We reweave damages so that they are invisible. A trial will make you a convert to our system.

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**CHICAGO'S** Representative Teacher, William Crockett Perrin—Newest Dances, Stage & Ballroom, Ballet & Aesthetic Dept. under Hazel Sharp, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.

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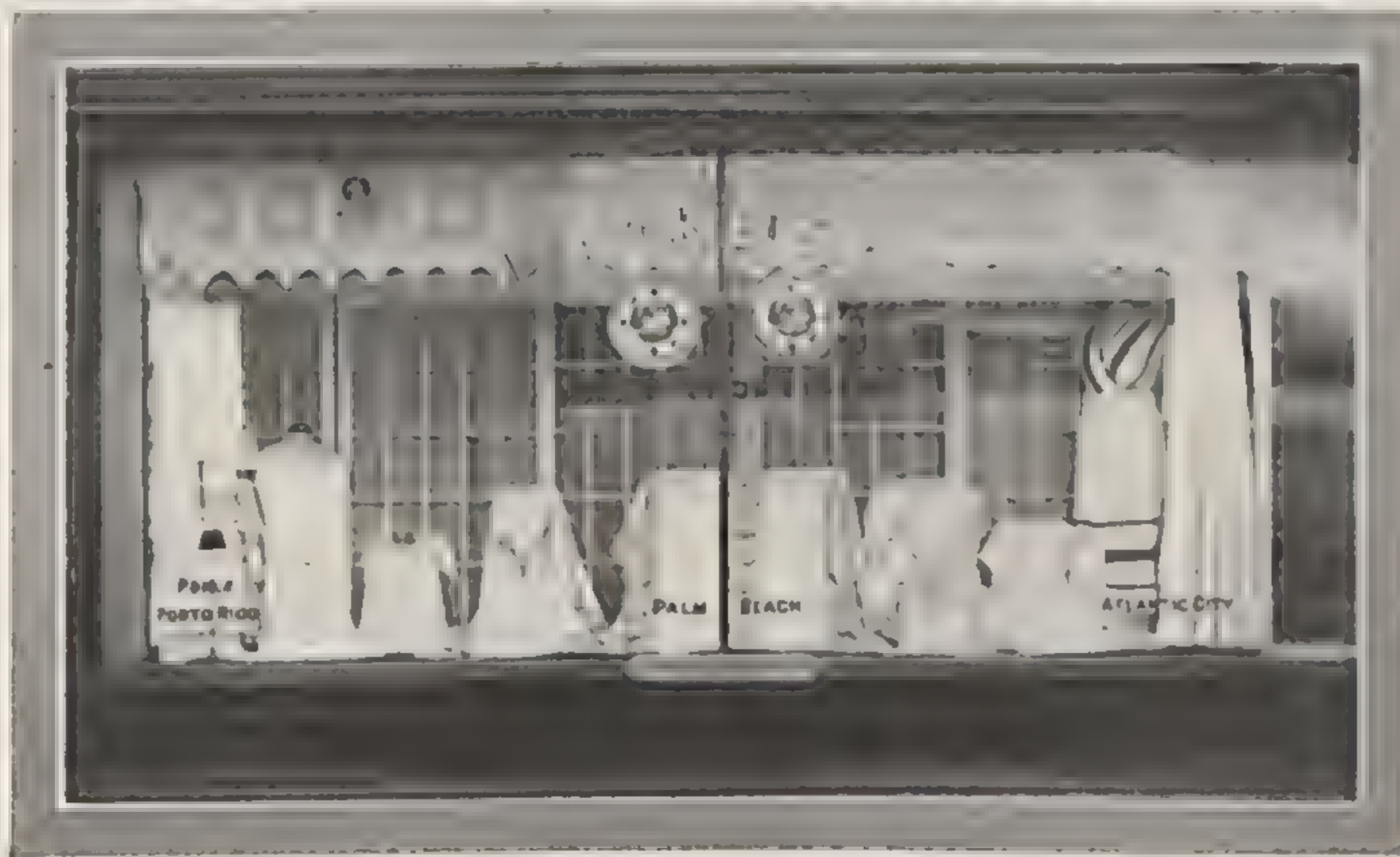
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*"New York was so unfamiliar to me when I first came here," she said, "that I did not think it necessary to advertise at all. I find, however, that a great many of my customers have come to me through Vogue. I cannot tell you how I value my friendship with the Shoppers' and Buyers' Guide."*

The 500 or more shops in this directory know from experience that the Shoppers' and Buyers' Guide is more than an "Advertising Department" to them. They regard it as an actual friend through whom they are introduced to the admirers of beautiful and unusual gifts.

**THE OSCAR DURYEA SCHOOLS.** 47 West 72nd St., 555 & 557 West 182nd St., N. Y. C. Tuition in Aesthetics, Modern Dances, Deportment.

**DANCING FOR CHILDREN.** Classes and Private Lessons. Rosetta O'Neill, 766 Madison Ave., N. Y. C., & 2 Prospect St., New Rochelle, N. Y. Tel. Plaza 3290 & New Rochelle 197.

**LOUISE MORGAN'S STUDIOS** are now located at 251 West End Ave., nr. 72nd Street. Private and class instruction in Modern, Artistic and Interpretive Dancing.

**MANSFIELD STUDIOS.** Est. 1904. 33 W. 44th St., N. Y. Bry. 4674. All dances taught privately. Lessons en group & class. Children's class Sat. A. M. Terms reasonable. Circulars.

**HAZEL WOOD, AESTHETIC & SOCIAL** Dancing. Pupil of Ruth St. Denis. Graduate of the Vernon Castle School of Dancing Studio. 220 Madison Ave. Tel. Murray Hill 427.

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Hats, Gowns, Blouses.  
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Telephone Murray Hill 6521.

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Ready to Wear

**ANNA B. McCULLOUGH** announces that she has bought out the interest of Mme. Brown-Allison in the firm of Brown-Allison & McCullough and that

**SMART COSTUMES** at reasonable prices will be the keynote of the establishment. Remodeling will also be done as an extra service to our friends.

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(Continued)

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(Continued)

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

**HELEN CURTIS**, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

**MRS. S. D. JOHNSON**—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references. 347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS**—The N. Y. Shopper will shop with you or send anything on approval. Services free. Send for leaflet of Christmas suggestions. 366 Fifth Avenue, New York.

**MRS. ST. JULIEN RAVENEL** General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

**MISS HOLLIDAY WELLS**, specialist in gifts, wearing apparel & Trouseaux. When in N. Y. to shop I will, without charge, accompany you as an adviser. If not in town I will

2. Send anything you wish. Ref. req'd. Shopping without knowing just where to go & what to get is particularly hard at this season of the year. Let me help you out. 11 E. 41 St., N. Y.

**CHARLOTTE BURR.** Perhaps you would like the assistance of an experienced buyer? My services cost you nothing. Goods on approval. Write for particulars. 116 Nassau St., N. Y. C.

**MRS. EDGENA BROWN TIPS**, 503-5th Av., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

**NEW YORK'S BEST SHOPS** are at your command through Mrs. W. H. Turner. Anything purchased, no charge. Specialty of House Decorations, 70 W. 11th St., N. Y. Tel. Chel. 8460.

**MRS. CAROLINE PLOWS.** Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d Street, N. Y.

**ELIZABETH C. MALADY**—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

**BEAUTIFUL THINGS I SEE**—Write for this free Christmas Booklet with list of bargains. Shopping free. Anything on approval. Irene Stephens, 334-5 Av., N. Y. 8389 Mad. Sq.

**MRS. HELEN ROBERTS**, 156 Fifth Ave., N. Y. Will shop for or with you. Can buy the early Fall styles at very low prices. Many years experience—references. Tel. 1290 Fordham

**BLANCHE BOSTWICK.** My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

**MRS. GEORGETTE DUNBAR EVANS** will keep you in touch with N. Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

**KATE R. PETTIT**, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

**IRMA KORY**, 366-5th Ave., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

**MRS. EDWIN McCALLA DAVIS**, 608 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

**I SHOP FOR THE BUSY MAN** who does not find time for Christmas Shopping. Expert advice on "What to give." No charge. Sloane Parsons, 70 Morningside Drive, N. Y.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Shopping Commissions

(Continued)

**LOUISE R. ALLEN.** New York Shopping Commissions. Goods on approval. No charge. References.  
537 W. 121st St., New York

**FIRST CALL FOR CHRISTMAS**—Let me shop for or with you. House furnishings, gifts, wearing apparel; on approval. No charge. References. Anna L. Condon, 153 W. 73d St., N.Y.

## Smocks

**CHIFFONS** with wool flit the newest idea for smocks, negligees, etc. Ready made and to order. Call or write to  
The Dorine Haye, 31 W. 46th St., N. Y. C.

## Social Etiquette

**ETIQUETTE** taught by Social Secretary. All questions answered free with 10 lessons for \$1. Complete course \$10. Best authority.  
Mlle. Louise, 118 West 57th Street, New York.

## Social Secretaries

**LET US ADDRESS YOUR ENVELOPES,** arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N.Y.C. Tel. Plaza 7947.

## Social Stationery

**XMAS GIFTS** of unusual elegance in monogrammed stationery, prices from \$1 up. Write for monogram booklet free. "Estampe" Co., 132 West 23rd St., N. Y. C.

**IMPORTED CHRISTMAS CARDS.** Your private Greeting, Name & Address tastefully printed. Catalogue showing cards in colors. N. A. Davis Co., 135 State, Springfield, Mass.

## Special Costumes

**SCHNEIDER-ANDERSON CO.**  
16-18 West 46th Street  
New York City.  
Tel. Bryant 8450.

**SWEATERS AND TAM-O-SHANTERS**  
Smart effects; finest silk and wool fiber; Sweaters \$5.50 and up. Descriptive circular.  
The Gotham Shop, 334 Fifth Ave., N. Y. C.

## Specialty Shops

**KITTEN GRAB BAG.** Gay cloth kitten stuffed with 20 foreign "grabs." Height 17 in. Price \$1.50. Amusing novelties. "Studio Shop," Studios, 20-23, 96 Fifth Ave., N. Y.

**THE LIGHHOUSE WEAVERS** make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

**FLUTTERING BUTTERFLIES,** Natural colors, mounted on steel wire and wooden peg to insert in flowerpot, fern dish or bouquet. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

**THE TOBEY GIFT SHOP**  
A convenient, helpful place to select distinguished gifts. Wide variety between \$1 and \$20. Tobey Furniture Co., 33 N. Wabash Av., Chicago.

**THE 72ND ST. GIFT SHOP**—Useful & beautiful gifts for Xmas. Dolls dressed to order. Hand made lingerie. Exquisite negligees. Boudoir caps. Delicious home-made cakes. 134 West.

**HOMES FURNISHED** with individuality. Unusual chintzes, Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Mastick & Little, 8 E. 37th St., N.Y. M.H. 6325.

**MISS STEVENSON'S SHOP** of Hotel Maryland, Pasadena, Watch Hill, R. I., and Hyannis, Mass., will exhibit in New York October to January. Announcement of location later.

**THE BUTTERFLY SHOP**—96 5th Ave., N.Y. formerly with "The Green Dragon," announces a Christmas Sale, Nov. & Dec. Useful and attractive gifts. Wholesale. Dept.

**IMPORTED WHITE CHINA.** The last word in table decorations for flowers or ferns. Small vases, Cupids, Rings, etc. Come see our display at

**THE BAYBERRY SHOP**—Tea Room. Sarah R. Morse & Frances B. Stebbins, Craftsman Building,  
11th Floor 6 East 39th St., N. Y.

## Tea Rooms

**THE TALLY-HO,** 20 E. 34th St., opp. Altman's. Luncheon Afternoon Tea Southern Dinner.  
"Picturesque, novel experience." N. Y. Herald.

**THE FERNERY**—22 E. 33d St., "The Oldest Tea Room in New York." Club Breakfast. Lunch, Tea, Dinner and a la Carte, Sundays, Daily & Holidays. Smoking in conservatory.

## Tea Rooms—Cont.

### THE COLONIA TEA ROOM

Has a cool quiet atmosphere that appeals to the woman of culture. Colonia Building, 379 Fifth Avenue.

**THE ROSE GARDEN'S** charming rooms for private entertaining, now supplement its former provision of refreshments for club & home affairs. At 36 Central Park South. (Plaza 7872.)

**THE CLOVER TEA SHOP** provides other good things to take away, besides the memory of its quiet restfulness. Luncheon is fifty cents. Northwest corner of 59th St. & Madison Ave.

**RUSSIAN TEA ROOM,** "Tchal-na-ya" Luncheon, Tea, Dinner, 116 S. Michigan Ave., Russian Art Store, Peasant Handicraft, Retail, wholesale, 730 Sheridan Rd. Polakoff & Son, Chicago.

## Toilet Preparations—Cont.

**PATE GRISE** for aging hands. "Friend of middle-age." Banishes telltale "crepiness." Each Spec. p.p'd \$2.00. All \$8.00. Booklet. Aurora Specialties Co., Dept. B, Lowell, Mass.

**SHINE-FINE FOR FINGER NAILS.** Gives a quick, lustrous, lasting polish. Manicure file in leather holder, free. 25c postpaid. E. C. Douglass, 1879 Madison St., Brooklyn, N. Y.

**WRINKLE REMOVER:** Immediate action; invisible, harmless, a wonderful scientific skin preparation, \$1.00. Sample 15 cents. Mercedes Cosmetic Co., 501 Fifth Ave., New York.

**CHARMANT, NATURAL ROUGE,** Perf'm'd Brunette, medium & dark. Harmless, lasting, with soft Puff, 35c p.p'd. Unusual prices to dealers & agts. Charmant Spec. Co., 136 Liberty St., N.Y.

## Searching for the Elusive Gift

The other day the writer chanced to pick up a copy of Vogue from a table in a country club not far from New York.

He found pencil-marks opposite a number of interesting shops scattered throughout the pages of this department.

Some woman, evidently with a genius for saving time, had in half an hour or so picked out the very shops she would visit on her next trip to New York.

By following her simple method you will avoid the possibility of not knowing where to find that elusive gift—the gift that makes the best present for Christmas.

## Tea Rooms—Cont.

### THE PICCADILLY TEA ROOM.

The last word in tea dainties, tempting luncheons and dinners. Open Sundays.  
172 W. 72nd St., near Broadway

**THE COCKATOO TEA ROOM,** 9 E. 41st St., N.Y., just east of 5th Ave. Amid attractive surroundings you can get a dainty hot luncheon for 50c. Afternoon tea and dinner served.

**WHITE SWAN TEA HOUSE** of Belmar, New Jersey, bids thee welcome at

28 WEST 46TH ST., N. Y.  
Luncheon  
Afternoon Tea  
Chinese Delicacies.

## Toilet Preparations

**PRIMA VERA MASSAGE CREAM** eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar, 75c p.p'd. Anna J. Ryan, 2896 B'way, N.Y.

**GERBAULET LAIT** Antiphilique, an excellent bleach & astringent. Price \$1.00; at leading stores or direct from Gerbaulet Institute, 500-5th Ave., N.Y. Visit or corresp'd'ce invited.

**FIVE LITTLE WRINKLES,** one isn't any more. Used Buena Tonic, then there were four! A Skin Tonic; Druggists, Hairdressers; \$1. Jean Wallace Butler, 422 So. Hoyne Av., Chic.

**CLEAN TEETH,** healthy gums are assured users of the Rolling Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet, Rolling Company, Box 173, Boston.

**GARDENIA CREAM-GARDENIA BLOOM,** give skin white, velvet effect of flower. Sachets de Flora-silken baglets—in facial bath after motoring, etc., beautifying, soothing. And—

**COLONIAL DAME FACE POWDER** unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

**PLEXO EVENING WHITE**—gives throat, shoulders and arms that soft, creamy look. Easily applied. Does not rub off. 35c a tube. Plexo Preparations, Inc., 94 N. Moore St., N. Y.

**PERSONALLY INVESTIGATED**—Here are over 610 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

## Toilet Preparations—Cont.

**EMIL SCHULT,** Famous Facial Massage Specialist's Booklet illustrating and describing various movements necessary for a complete course in facial massages given free with each jar of

**"MY BESTFRIEND" COLD CREAM.** Adeslightful sweet-smelling cream that purifies and beautifies the complexion. Price 50c. Sample on request. Emil Schult, 149 West 42nd St., N. Y.

**ANTIRIDES KARA.** A new preparation for the tiny lines around the eyes and the relaxed muscles of the throat. Price \$1.50. 2c stamp brings booklet. Mme. Helene, 546-5th Ave., N. Y.

**MME. HELENE'S** French Treatments for the face and neck build up the wasted tissues and restore the natural contour. Treatments \$2. 546-5th Ave., N. Y. (with Alice Maynard).

**YUNG TUNG DENTIFRICE,** Nature's perfect cleanser. Keeps mouth and teeth absolutely clean. Order box to-day. 25c p.p'd. Yung Tung Toilet Goods, 339 E. 32nd St., N. Y.

**ROUGE LIQUIDE-RIVIERA.** A harmless and delicate but very effective tint for the fastidious. Cannot be detected; 25c and 50c. Parfumerie Riviera, 450 Fifth Avenue, N. Y.

**NAIL BRILLIANT-RIVIERA.** In French Ivory tint tube for pocket or hand bag. Sprinkle tiny bit on palm, wet nails with lips & rub one second; 15c. Parfumerie Riviera, 450-5th Ave., N.Y.

**"THAT'S IT" TOOTH BRUSH,** English made. Absolutely the best brush in the world. Every one guaranteed. 35c. Booklet. Frank M. Prindle & Co., 71 West 35th St., New York.

**SEND 25c for TWO TRIAL JARS** of Flora day and night creams—from the "Floradora Sextette" containing six toilet necessities, selling at \$2.00. Parfumerie Flora, 70-7th Ave., N. Y.

**LA SHEBA SKIN FOOD.** Beautifies the complexion, prevents wrinkles. Recommended by Geraldine Farrar. \$1 p.p'd. Also Poudre de Riz, 50c. LaSheba Co., 22 Morningside Ave., N.Y.C.

**DISCOUNT 50%** on superior toilet preparations. Also special premiums. Remarkable opportunity. Illustrated catalogue free. Elizabeth King, 445 A., Station F, New York City.

**MME. KATHRYN'S COLD CREAM.** Wonderfully cleansing. Softens; removes cause of blemishes. Gives new life to starved tissues. Jar 50c. Mme. Kathryn, 492-3rd St., B'klyn, N.Y.

**KEEP YOUR SKIN CLEAR,** satiny and blemishless by my wonderful blackhead lotion. Postpaid \$1.50. Write for Beauty Booklet. Mme. Kathryn, 492-3rd St., Brooklyn, N. Y.

## Toys

**2 BEAUTIFUL DE LUXE XMAS GIFT** boxes, one girls', one boys'; containing 6 wonderful Fletcher Cut-Out Booklets! Brilliant coloring, fascinating & educational subjects and

**UP-TO-DATE** styles. Mother Goose, Alice Traveling, Housekeeping, Railroad, Aeroplanes, Fire Engines. Mail \$1 for both boxes. Fletcher Toy Mfg. Co., Inc., Flatiron Bldg., New York.

**WOODEN TOYS & NURSERY FURNITURE** of artistic design & sturdy build. Hand-painted, waterproof. Play material of every description, indoors & out. Our

**FOLDING PLAYHOUSES** for \$15 delight the children. Doll's collapsible bungalow, \$5. Doll's houses, \$10 to \$50. Noah's Arks fitted with family & animals, \$7.50 to \$15.

**BUILDING BLOCKS** to make miniature houses & gardens, beautifully colored, \$2, \$5, \$10 & up. Turned doll ninepins, \$3. Sets of wild & domestic animals, birds & fish.

**SEND US 25c** for a sample toy and illustrated catalog, showing our Xmas playthings and decorative children's furniture.  
Woodcraft Shops, Inc., Morristown, New Jersey

## Traveling Accessories

**PARKHURST WARDROBE TRUNKS** are chosen by experienced travelers for safety, convenience & economy. Our illus. catalog is helpful to every traveler because it gives interesting

information of how to best meet the packing problem. Send for a copy today. J.F. Parkhurst & Son Co., Home Office: 13 Rowe St., Bangor, Me.; 161 Summer St., Boston; 325-5th Ave., N.Y.

## Trousseaux

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

**ORIGINAL WEDDING GOWNS** now so much in vogue, made to your individual ideas and order. Write or call  
Homer, 11½ W. 37th St., N. Y. Greeley 5265.

**GRANDE MAISON de BLANC**  
"The Trousseau House of America." Linens, Lingerie, Handkerchiefs, Neckwear, Blouses. Fifth Avenue, 44th-45th Streets, New York.

## Unusual Gifts

**ELIZABETH H. PUSEY'S STUDIO** offers "Unusual Gifts" for Christmas. Helpful ideas for your whole list. One suggestion for the "hard-to-please" friend is

**A CHAIR BAG** for sewing or books, of English linens in fascinating designs. Made to hang from chair or table.  
Boxed with gift-rhyme, \$5.00.

**THE FAMOUS WILE-AWAY BOXES** for children or grown-ups; for birthdays, convalescence or journeys. From \$5 up. Each one individual.

**"SAINT NICK'S CHRISTMAS BAG"** is illustrated on page 144 of this issue. Look for it! Elizabeth H. Pusey,  
16 E. 48th St., New York

**SUMMER TIME** is the time to buy Christmas and Birthday gifts. You can find more time to look up unique places such as Carbone's Shops at 342 Boylston Street, Boston, and Hyannis, Mass.

**GIVE YOUR HOSTESS** Society's Latest Fad. Peacock Feather, Sandalwood Fan—from Japan. Boxed \$1. Elizabeth Allen, 1 West 34th St. Opposite Waldorf-Astoria, N. Y.

**DISTINCTIVE GIFT SHOP LINES**—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

**LADIES** contemplating donations to Church Bazaars should inquire about the "Bag of Fun for the Little One." Contains 10 toys, \$1.00, 20 toys \$2.00 (see next card)

**UNUSUAL GIFTS,** from the Orient, particularly attractive, appropriate and distinctive. Many novelties illustrated in booklet "V." Bertha Tanser, 20 W. 30th Street, N. Y. C.

**FOR THE MAN.** I'll send my little collapsible Cigarette Holder in gift box for 75c, together with catalog of most interesting Practical Gifts. Ernest Dudley Chase, Boston.

**INDIAN BEADS: SAMPLES FREE.** Make new-art, beaded ornaments. Send today for free information and beads in many colors. Camp Fire Outfitting Co., 17 W. 17th St., N. Y.

**GIFTS of Distinction.** App. Boxes, ref. expected. Table linens, biba, bread and milk, invalid-tray sets; finished, quaint cross-stitch. Orig. designs of Edith Allen Hall, Stamford, Ct.

**RAINY DAY TABLE & Chair** (folding), 10 occupations—absorbingly interesting, \$5. Specialists in gifts for children. Circulars. Rainy Day Table Co., P. O. Box 347, Newark, N. J.

**"THE GOODIE BASKET"**—Candied fruits, salted nuts—ribbon tied, \$2 p.p'd. Hand-decorated china, wood, tin, odd trays, laces, brasses. Furness Studio, 112 Carnegie Hall, N. Y. C.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Unusual Gifts—Cont.

**SMART DOLLS.** Dresses that are direct copies of Vogue's best children's models. Write for booklet. Woman's Exchange & Children's Shop, Santa Barbara, Calif.

**QUAINT TELEPHONE DOLLS** to cover the instrument, \$5 up. Lady Bountiful centerpieces, or Jack Horner Pies, \$3 up. Hand painted favors. Mail only. Hackett Studio, 96-5th Ave., N. Y.

**THE LITTLE EAGLESTON SHOP,** Hyannis, Mass., will be prepared to furnish many choice novelties for the Xmas trade. Surprise boxes for children and grown-ups.

**BAS-RELIEF COLOR SKETCHES** Highly artistic. Beautifully framed. Prices \$5 to \$10. Send for list. E. Bleecker, 107 Mt. Vernon St., Boston, Mass.

**PETER RABBIT.** Jolly white bunny in blue coat, with pint hot water bottle in body, p'd \$1.25. Also unique holiday gifts. Mistress Patty V. Comfort, Cambridge B., Mass.

**STAMPKRAFT.** A new kind of book for the kiddies. Times says: "Stampkraft will fill every child's heart with joy." 12 titles; 10c each p'd. United Art Pub. Co., 119-4th Ave., N. Y.

**GIFTS for Thoughtful Givers—We are endeavoring to serve Gift Givers thru constant watchfulness for orig. ideas. Write for Suggestions. Bleazby's Shop of Gifts, Fine Arts Bldg., Detroit, Mich.**

**A CLEVER COMBINATION** basket sewing and tea table. Chinese Jade handles. Silk tassels. An unusual & acceptable gift. Price \$6.50. Illus. Utilitarian Art Studios, Grand Rapids, Mich.

**THE GIFT STUDIO** has interesting and novel gifts of all sorts together with especially designed jewelry made to suit the individual. 1028 Fine Arts Bldg., Chicago.

**GOLD & SILVER CHAIN** a specialty. Gift suggestions for Bridesmaids and ushers. Write Virginia Bartle, maker of fine Hand Wrought Jewelry, 419 Lee Street, Evanston, Illinois.

**RACHEL'S VENTURE—**finest Porto Rican drawn work. Exclusive linens & neckwear, children's novelties, & unusual holiday gifts. Approval shipments. R.A. Miller, 17 W. 45 St., N.Y.

**H. H. SPECIALTIES.** Art flowers of exquisite workmanship. Rustic baskets filled with Rose Ramblers or Daisies \$2. Roses \$3.50. Thistles of all colors \$5. 240 W. 116th St., N. Y.

**BAYBERRY-IZED NOVELTIES—**For your pillow, Meadow Sweet Slumber Bag, 50 cents. Lemon Verbena Bay Comfort Bag 50c. Made at the Sign of the Pine, South Wellfleet, Mass.

**FOUR LEAF CLOVER PLANTS** growing in a pot. \$2.50; Seedlings for next spring planting \$3 a doz.; Bulbets, \$4 per 100; \$1 per doz. Order now. Max Schling, 22 W. 59th Street, N. Y.

**A HUNDRED TRIFLES** for the toes of Christmas Stockings. Parfums, Spécialités de Beauté, Gloves, etc., etc., at 15c to \$25. Catalog on request. Parfumerie Riviera, 450 Fifth Ave., N.Y.

**THE GIFT UNIQUE AND USEFUL** Beautiful quill penholders, all shades to match your room. Artistic and useful. P'd in box \$1. Russian Imp. Co., 12 W. 31st Street, New York.

**PERFECT INDESTRUCTIBLE PEARLS** Sold at great reduction during Nov. and Dec. 15-inch Necklace with 14-K gold clasp, \$5.00. "Je Rome" Pearl Co., 501 Fifth Ave., N. Y.

**NARCISSUS BULBS FOR CHRISTMAS** We are the originators of this unique gift novelty. Look for "Rust Craft" on the box. Rust Craft, Publishers, Boston.

**PRACTICAL GIFTS FOR 25 CENTS** Ask your dealer for those that bear the name "Rust Craft." Send for catalog. Rust Craft, Publishers, Boston.

**GIFT FOR BABY—"Little Chick"** Safe Step Shoes, each in a Dainty Gift Bag. Booklet free. Little Chick Shoe Co., Dept. Y., 130 North Fifth Avenue, Chicago.

**A PRESENT FOR A MAN!** A perfect newspaper holder of burnished brass. Sent for \$1 P. Post subject to your approval. H. R. Hosbach, successor to The Metcalf Co., 352 5th Ave., N.Y.

**A SURPRISE BALL** for the kiddies to knit a pair of horse lines filled with choice little gifts. \$1.50. Post paid. Little Eagleston Shop, Hyannis, Mass.

**ALL KINDS OF GIFTS** for old and young. At The Forget-me-not Shop, Williamstown, Mass. Suggestions made and goods sent on approval. Reference required.

**THE LITTLE SHOP—**Briarcliff Lodge, Ossining-on-Hudson (Home Shop). Unusual luncheon sets, Pullman caps, French novelties, other gifts from \$1 up. Write Mrs. Sara F. Beatty.

**NIFTY NEW FOLDING HANGER.** Holds entire man's or woman's suit. Polished nickel, black seal case. Fits vest pocket, hand bag. \$1.00. Watson Co., Gas Bldg., Chicago.

**AN IDEALIZED PORTRAIT** of yourself done in water-color by a specialist. Charming framed. You will be interested in this

**NEW IDEA** which preserves the likeness, softens the tone, and improves the beauty of the portrait. Sittings at home or at studio. Address Kathleen Maxwell, 52 W. 12th St., N. Y. C.

**MODERN ART DOILIES** for fingerbowls or lunch sets—stamped or embroidered. Write for booklet of designs and novelties. Eme Archer Archer, 1269, B'way, New York

## Unusual Gifts—Cont.

**GIFTS with real distinction, by the best American craftsmen.** Old jewels reset from individual designs. Write for booklet. Society of Arts & Crafts, 9 Park St., Boston, Mass.

**TO THE SMALL MOTHERS.** Dolls of all descriptions from the tiny baby to the grown-up girl, for your adoption. Booklet. Woman's Exchange & Children's Shop, Santa Barbara, Calif.

**YE GIFT and Favour Shop,** 162 Post St., San Francisco, Cal. Collapsible Tray, Handkerchief & Glove Boxes; Cretonne, \$5; Silk, \$10. Satin Rose to wear, contains Dorine Powder Puff, \$3.

**LAMPS & CANDLE STICKS** from Old Capri, carrying with them all the quaint charm of Italy, \$2.50 and up. Also Pitchers & Ceramics from Spain. At—

**THE BAYBERRY SHOP—**Tea Room Sarah R. Morse & Frances B. Stebbins, Craftsman Building, 11th Floor, 6 East 39th St., N. Y.

**1.—NUT BOWL.** 10 inches in diameter with solid metal anvil and steel hammer, 8 in. long. In mahogany, \$4; in maple \$3.50. An appropriate gift for this season of the year.

**2.—ANTIQUÉ DOOR KNOCKERS,** copies of old English knockers, in antique brass. 75c to \$2.50. Coat Hooks, fine for bachelors' apartments, in antique brass 25c up. B'kiet.

**3.—S. Y. P. TEA POTS ARE EFFICIENT** and come in a variety of unique shades; they are priced from \$2.00 up.

**4.—DINNER BELLS;** unique designs in Antique Brass, Horn Lanterns, true reproductions of rare English patterns of roughly soldered brass frame & horn sides. Cat.

**5.—THE IDEAL TABLE DECORATION—**Japanese Lily Bowl, 12 in. in diam., in soft tints with glass flower holder. Complete \$4.25—Bowl alone, \$3.00

**6.—FOR THE LOVER of Open Fires.** Fire lighters in hammered brass or copper. Complete with long handled torch & tray. \$8. Hammered steel \$6. (polished brass) \$4.

**7.—DOOR STOPS** make appropriate gifts. Our line of brass stops is unusual and most complete. Prices from \$3.50 up. Ask for catalog.

**8.—HANDY TOOL BOX—**containing screw driver, gimlet, hammer, tack lifter, eleven compartments with nails, screws, etc. Substantially boxed with handle. Price \$3.75.

**9.—SILEX COFFEE PERCOLATER,** made of glass with no metal to harm the coffee flavor. \$4.00, \$5.00, \$7.00. Send for catalog.

**10.—THE interesting & unusual gifts** described in the 9 preceding cards may be purchased from Lewis & Conger, Home Furnishings, 45th St. & 6th Ave., N. Y. (Mail or direct.)

**DELIGHTFUL** for Xmas Gifts. Smocked Boudoir Jackets in delicate shades, lace trim. Albatross \$4.50; Crepe de Chine or silk crepe, \$7.50. Sizes 34-40. The Misses Elkins, Marblehead, Mass.

**CARDS FOR ALL OCCASIONS.** "A thought to keep"—a friendship sentiment or a well-chosen motto in hand-hammered brass or passepartout. Many dainty gift novelties. Also

**THANKSGIVING SUGGESTIONS—**pictures, framed & unframed. Unusual assortment of books. Quarterly covers. Tel. Bryant 3693. The Book & Art Shop, 7 W. 45th St., N. Y.

**FROM MAINE,** genuine fir-twig-filled pillows, fragrant, healthful, fancy covers, 17 by 14 in., 6 lbs., 75c; 13 by 13 in., 4 lbs., 50c. Add Post.

**FROM MAINE TOO—**Genuine Penobscot Indian Sweet Grass Sewing Baskets, 8 in. \$1, 9 in. \$1.25, 10 in. \$1.50, weight under 1 lb. 101 other novelties. Reed's Gift Shop, Bangor, Me.

**FOR YOUR TREE;** Fairylike baskets, birds, etc., that sparkle like diamonds, filled with holly. Absolutely indestructible. \$1 per 1/4 doz. Elsie Wagner, 1204 N. 8th St., Philadelphia.

**CAPE COD FIRE LIGHTERS,** Brass and Wrought Iron; \$3.50, \$6.00, \$8.00. Tool box \$4.00. Bedstead Lamp \$3.50, Smokers' Stand \$7.50. B'kiet. Cape Cod Shop, 320-5th Ave., N.Y.

**A PANTE-COTE—**The gift unique. A modesty pantalon in a prettily decorated Christmas box. \$5. Return of lingerie. Waist measure only. Miss H. C. Watson (patentee), Hotel Rutledge, N. Y.

**THE LITTLE EAGLESTON SHOP,** Hyannis, Mass., will conduct an Xmas Sale of choice novelties during entire month of December at Hotel Thorndyke, Boston, Mass.

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**UNUSUAL dinner and luncheon menus** with all receipts given, bound in attractive Christmas cover. Suitable for gift. Send 32c to King's Daughters' Society, 2320 E. 1st St., Duluth, Minn.

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**JOHN H. C. NEVIUS,** 217 E. 38th St., N.Y.C., originates and produces more carefully executed high-class decoration things for gifts than any other manufacturer.

**MR. NEVIUS CONTROLS** and distributes to the trade more of this year's popular, artistic successes than any other manufacturer or importer.

**WHILE MR. NEVIUS SERVES** specially the higher grade shops, catering to particular people, he carries a large variety of this Fall's inexpensive novelties for careful buyers.

**THE VARIETY** of goods carried by Mr. Nevius is so great, that an illustrated catalog has not yet been found practical, but an up-to-date price list will be sent to the trade on request

**SOME** of this season's most notable artistic Nevius successes are The Twine Lady, Leopold the Unique, Door Porters of distinction, Ash Stands, Milly Tant, The Juggler, etc.

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*The entertainment side of life is  
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FOR  
NOVEMBER

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If you are removed from the magnetic influences of New York life; if you are out of step with its whirling progress; if you are becoming an old fogey or an old maid or an old bachelor or an old bore, read Vanity Fair, and presto! you will be nimble-witted and agile-minded again; the joy of the picnic, the life of the party, the hit of the cabaret.

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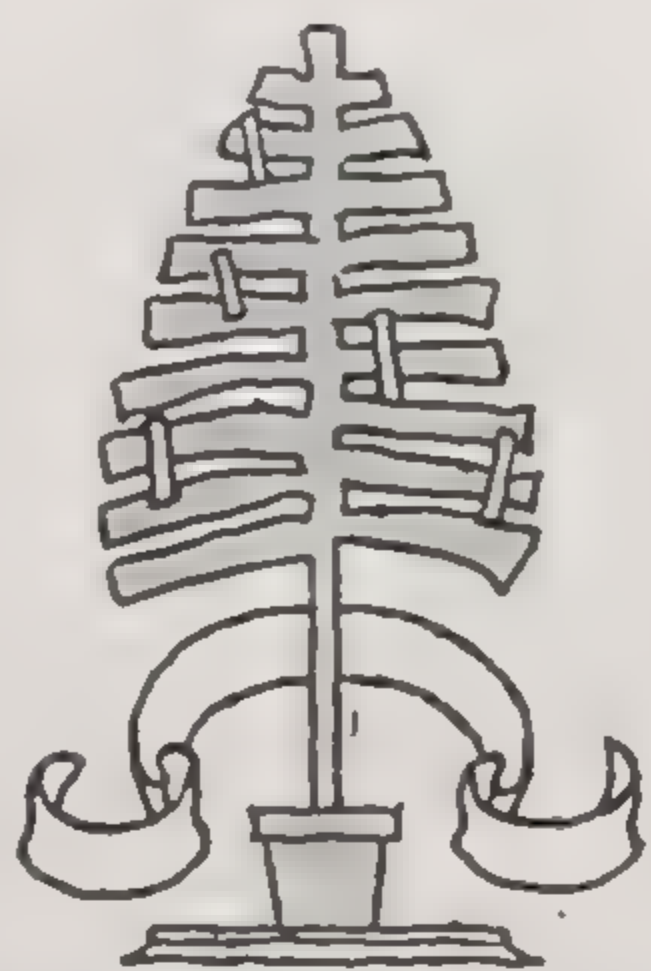
449 FOURTH AVENUE

NEW YORK

CONDÉ NAST, Publisher  
FRANK CROWNINSHIELD, Editor



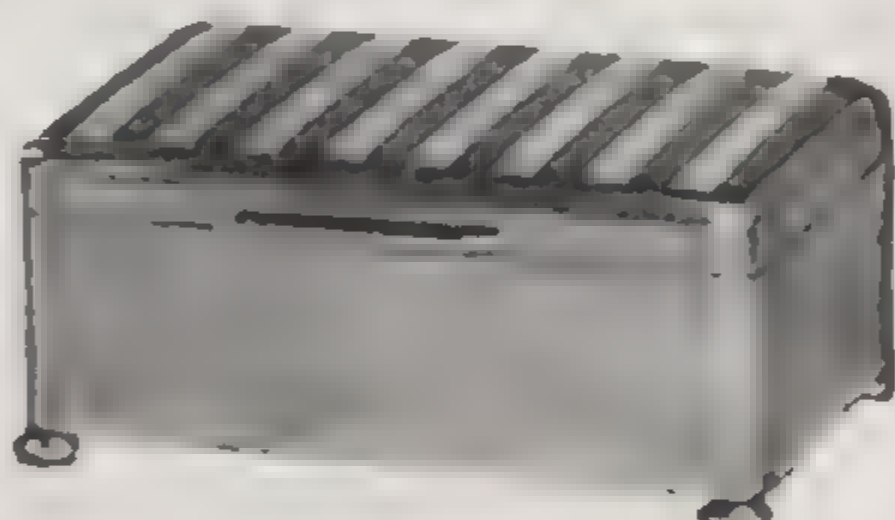




Friendship Frame for Photos



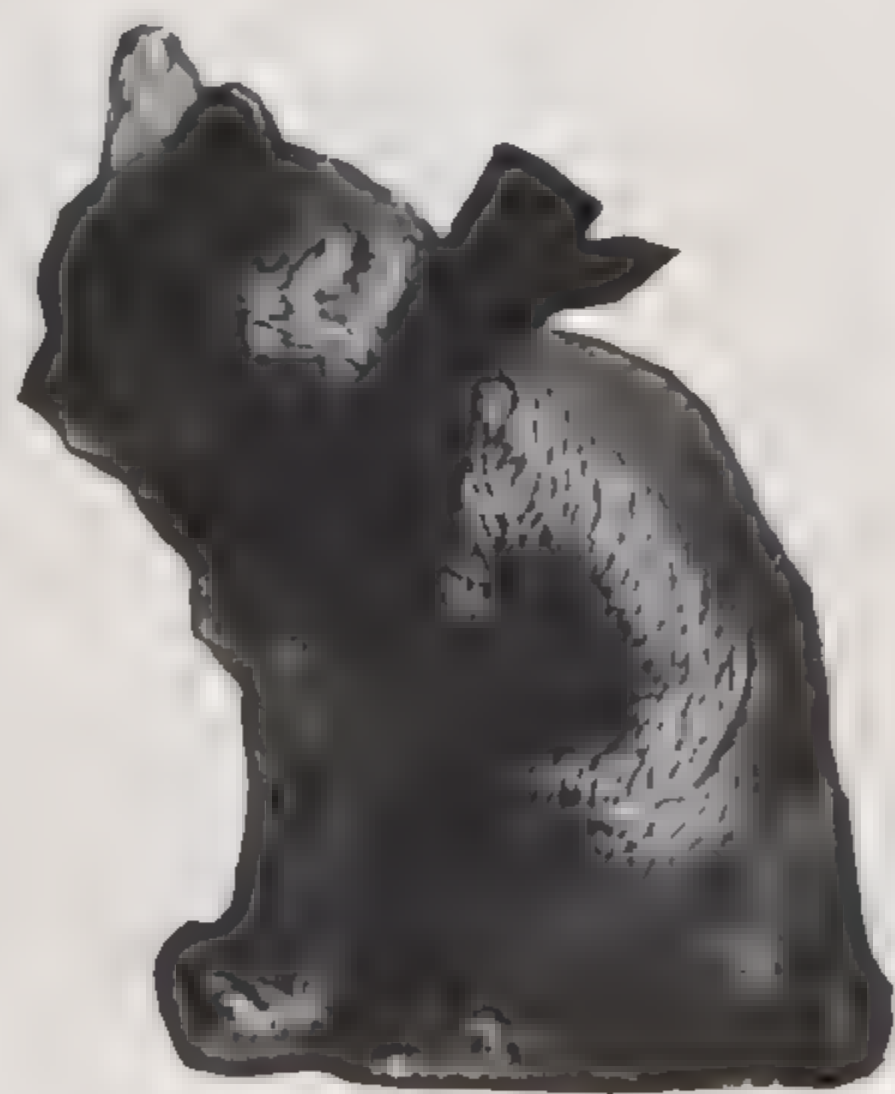
A Quaint Witch made of Thimble, Thread, Buttons and Needles



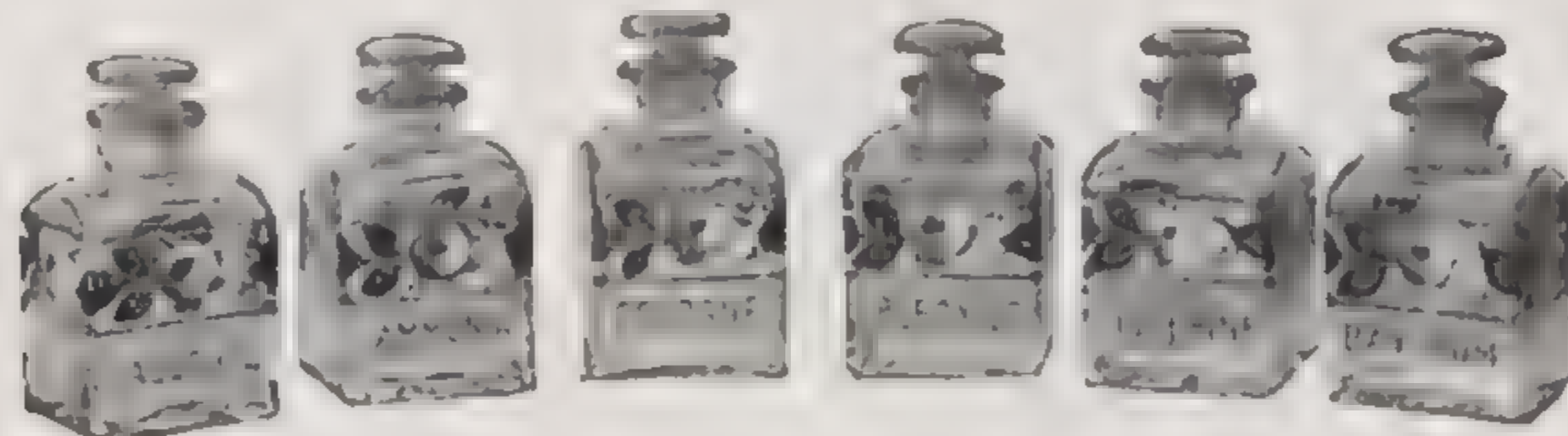
Gun Metal Cigarette Box or Humidor



A New Idea in Tea Pots. It has two bases used to regulate strength of tea



Door-Stop



Crystal Toilet Bottles

The  
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Better Buying

132 FOURTH AVE.  
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Wonderful Preserved Violets

## "Unusual Christmas Gifts"

THE METROPOLITAN helps you solve your Christmas Gift problem by presenting to you in the November and December issues, a department called "UNUSUAL CHRISTMAS GIFTS."

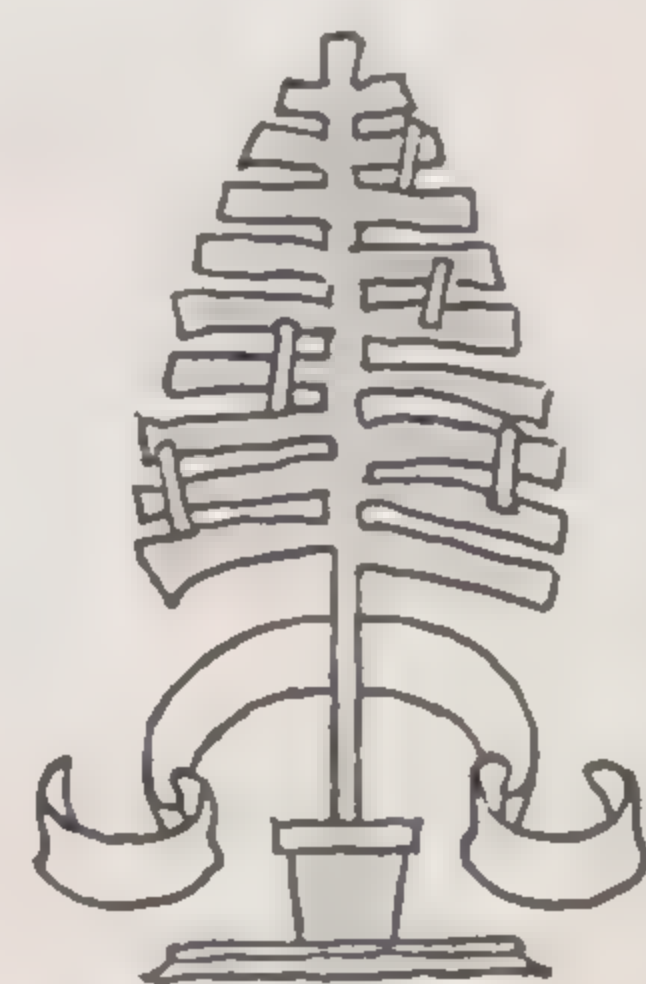
There you will find the quaint and the unusual, culled from the most exclusive shops. You may give them with the sure knowledge that your gift will express taste and individuality.



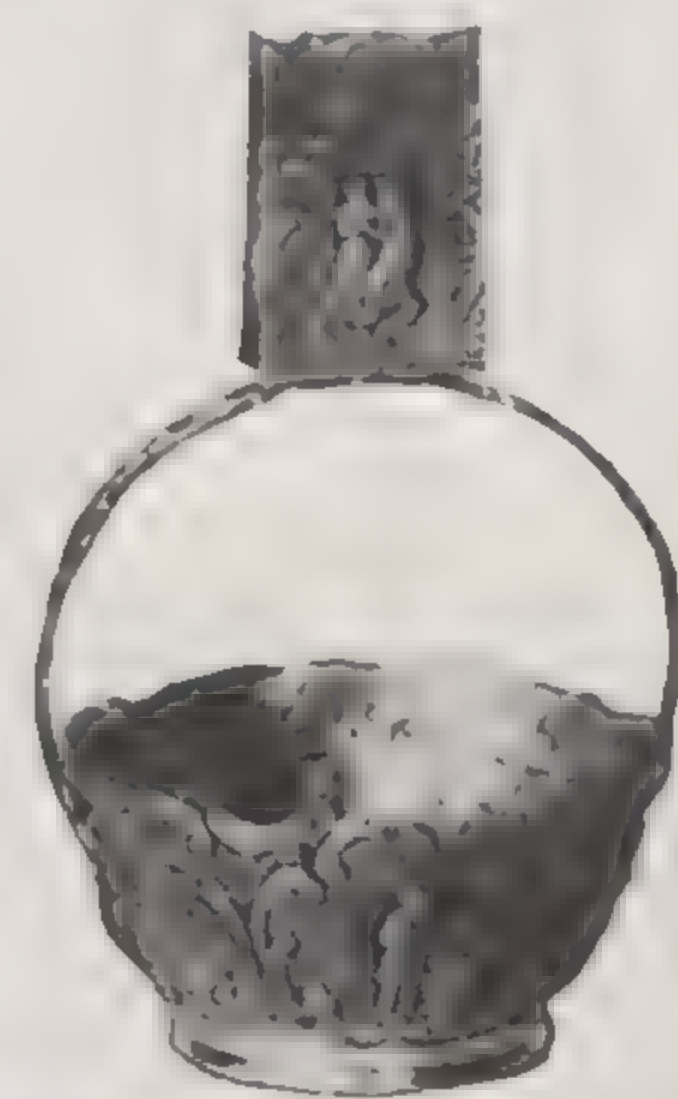
# A New Department in the Metropolitan

These illustrations show you something of the spirit and scope of this department, and what you may expect in the Unusual Gift pages in the November and December issues.

If you are not at present a subscriber, you may begin your subscription with the November issue, and receive the Metropolitan for fourteen months for the regular yearly subscription price of \$1.50. For your convenience, we are attaching a coupon which you may fill out and return to us.



Lemonade or Claret  
Cup Set—8 pieces



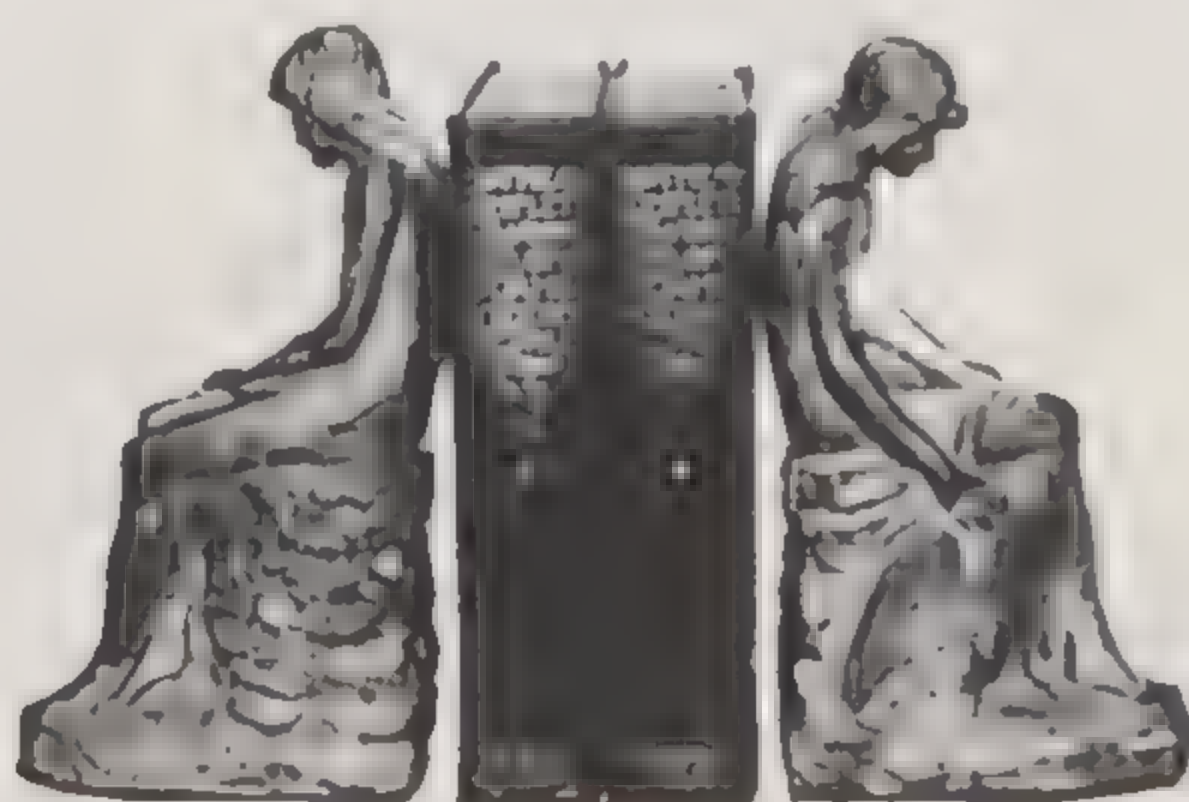
Beautifully Carved Sheffield  
Ash Receiver



Artistic Handwoven Willow  
Arm Chair



Sandwich Tray



Book Rocks

The  
Metropolitan's  
Bureau of  
Better Buying

432 FOURTH AVE.  
NEW YORK CITY



Antique Tea  
Caddy



.....1915  
THE METROPOLITAN MAGAZINE  
432 FOURTH AVENUE  
NEW YORK CITY (Vogue 11-15-15)

**Get Ready:**

Enclosed find \$1.50 for which please send the Metropolitan to the address below for 14 issues beginning with the November, 1915, number containing The Unusual Gift Department.

NAME .....

ADDRESS .....



This is  
**THE EIGHT**  
 WITH THE  
**NEW LIGHTNESS**



*Oldsmobile*

**T**HE power, speed and quick response you have asked for, combined for the first time in a multi-cylinder automobile weighing less than 2700 pounds. TYPE 44—Wheelbase, 120 inches. *Price, f. o. b. Factory, \$1295.*

**OLDSMOBILE FOUR—TYPE 43**

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Established  
 1880

OLDS MOTOR WORKS  
 Lansing, Michigan

Incorporated  
 1899



Vogue will do  
your

## CHRISTMAS SHOPPING

for you  
and will do it early

CONTENTS

VOGUE

The next Vogue will be  
the

## CHRISTMAS GIFTS NUMBER

Dated December 1

NOVEMBER 15, 1915

### VAIN, BUT NOT REGRETS

This number of Vogue is vain as it can be, and without a single regret. It is vain about its cover, vainer about its smart articles about new things to puff powder with and other new things to do anciently flirtatious things with, and vainest about its illustrations of articles for the boudoir and the bath.

The illustrated article on scarfs which was announced for publication in this issue, it was found necessary to postpone until the December 1 magazine—positively its last appearance.

### YOUR CHRISTMAS SHOPPING

Vogue shoppers are ready to do your Christmas shopping early. In this number of the magazine there are several pages of made-to-order Christmas gifts, and if you will make your selections from them at once, Vogue Shopping Service will see that the orders are filled as soon as the work can be done. So confident of our taste in selection, judgment of values, and integrity of purpose, are some of our patrons that they not only leave the selection of articles to us, but leave the question of price to us as well; in many cases where no specific price is given, signed checks with the figure left blank have been forwarded with orders. The following letters illustrate this confidence:

December 13.

Vogue Shopping Service,

I received the rhinestone bandeau today and am very much pleased with it. It is dainty and attractive, and satisfactory in every way.

Mrs. R. R. A.

Buffalo, New York.

December 18.

Vogue Company Shopping Service:

The package of silk stockings arrived. I did not open them, as I have no doubt they are all right. Vogue is certainly doing a kind, and I believe, a very wise thing in attending to this Christmas shopping for its patrons.

Mrs. H. T. R.

Meadville, Pennsylvania.

December 19.

Vogue Shopping Service:

I want to express my appreciation and thanks for the way in which my Christmas order was carried out. Everything was satisfactory, and came on time.

Miss M. L.

Fitchburg, Massachusetts.

### YOUR SUGGESTIONS TO US

As always, Vogue cordially invites any suggestions you may make in regard to its various departments of service. Please address such suggestions to the Suggestion Department of Vogue, 443 Fourth Avenue, New York City.

VOL. 46. NO. 10

WHOLE NO. 1035

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Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

### THE DECEMBER 1 VOGUE

The December 1 Vogue will be the Christmas Gifts magazine. It will be so brimful of suggestions of what to give whom that when you open the leaves they will spill out ideas to suit any fancy. The suggestions will be pictured, and even if you are in Fort Leavenworth, Kansas, the moment you see the Christmas Gifts magazine you will be in the shopping district of New York. You will fairly feel the joggle of the Fifth Avenue 'bus and hear the toot of the traffic policeman's whistle. Not only will the next magazine give you a first sight of what the Christmas shops have to offer, but it will give you foresight too, for Vogue has ferreted out the gifts the city will conceal from the ordinary Christmas shopper until the last moment.

### 'TIS SOMETHING, 'TIS NOTHING

As to those little gifts that being present mean so little, and being absent are conspicuously so, Vogue has made careful provision. There will be suggestions for mere trifles which are exquisite in idea and workmanship, and will find a place in any household.

### FROM DAN TO BEERSHEBA

Vogue must confess to having run after strange gods in its quest for Christmas gifts, for the next magazine will show the most surprisingly original things—odd oriental trinkets, barbaric things from Barbary and elsewhere, and treasures rare enough to have been unearthed from the piratical iron-hashed chests of the Spanish Main. However, there will be a balance wheel of those practical things of which we are fond through familiarity, for the suggestions cover every possible need or desire, and fit the purse of every pocket.

You would think Santa Claus himself had done it, really you would, the next magazine is piled so high with toys. Interhouse telephones, and moving picture machines, and "controllophones" to stop things and start things most as far from one another as are New York and San Francisco.

Of course, there will be hosts of dollies and all those little sit-by-the-fire-and-sew toys little girls with a certain shade of wheat colored hair and blue eyes affect.

### HE CALLED FOR HIS PIPE AND HE CALLED FOR HIS BOWL

Though Vogue is devoted somewhat exclusively during eleven months of the year to the interests of women, which of course are indirectly the affairs of men, it does not purpose to let the twelfth month be absorbed by them entirely. "Good will to men" is to be taken literally and men are to be definitely considered in the next number. Of course the hardest gifts to select are those for the men of one's acquaintance, the men of the family, and the one other man. Vogue has burned the midnight candlestick thinking over this and, as a result—the Christmas Gifts number.





DE MEYER.

MRS. JOHN HALL McCULLOUGH

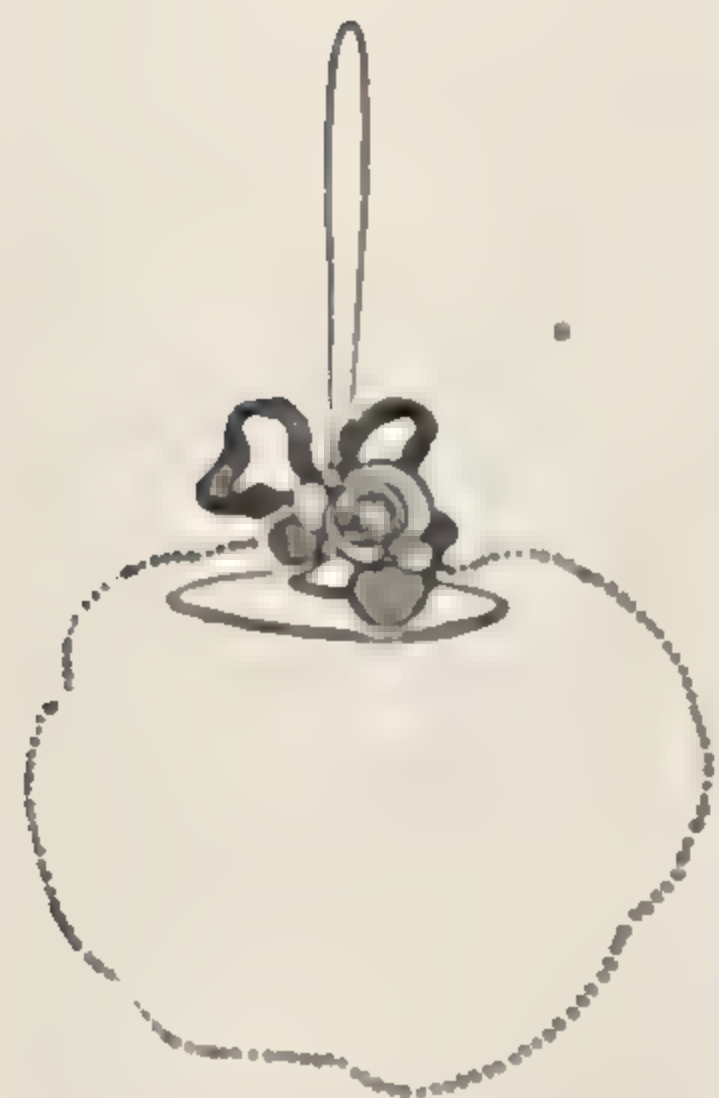
*Mrs. McCullough, formerly Miss Anna C. Dodge, is the daughter of Mr. Stephen H. Olin and the niece of Mrs. William K. Vanderbilt and Mrs. Oliver Harriman. Mrs. McCullough has the type of beauty that lends itself well to the kind of artistic treatment that Baron de Meyer has given her here. She has just returned to New York from California.*





Even with the story of the fall of man before him on a lady's fan—Adam, Eve, and the apples, in bold colors—a man might be tempted again—who knows?  
Design by Junius Cravens

## I ACCUSE!—NOT HER BUT HER FAN



Heavily disguised as a powder-puff in swansdown this fan is ready for the mask

HERE a silken rustle, there a break of laughter, here a gleam of shoulders, there a trail of perfume—and suddenly they are all about me, fluttering their fans and their eyelashes like so many palpitating gorgeous butterflies; some press close about me so that a curl or a perfumed breath brushes my cheek; and some, nodding and smiling, hover beyond my reach.

Thus, when I am alone, do they besiege me, ghosts of dead loves and past flirtations; and now the face of one, now of another, stands out from all the rest, a sweetness greatly to be desired.

All the while their fans flutter like an incantation. Yonder is a white arm that sweeps back and forth with an indifferent languor, weaving a spell between us; and here, in a more coming-on mood, is a vibrating hand that beckons me to a bout of wits. From the shadow of the big chair yonder waves a white plumed fan, and as I glance that way, it pauses, caught between red lips, and a pair of eyes—purple

The Lady May Be Ever So Innocent, but Where Is the Fan That Can Plead "Not Guilty" to the Charge of "Flirtation in the First Degree"?

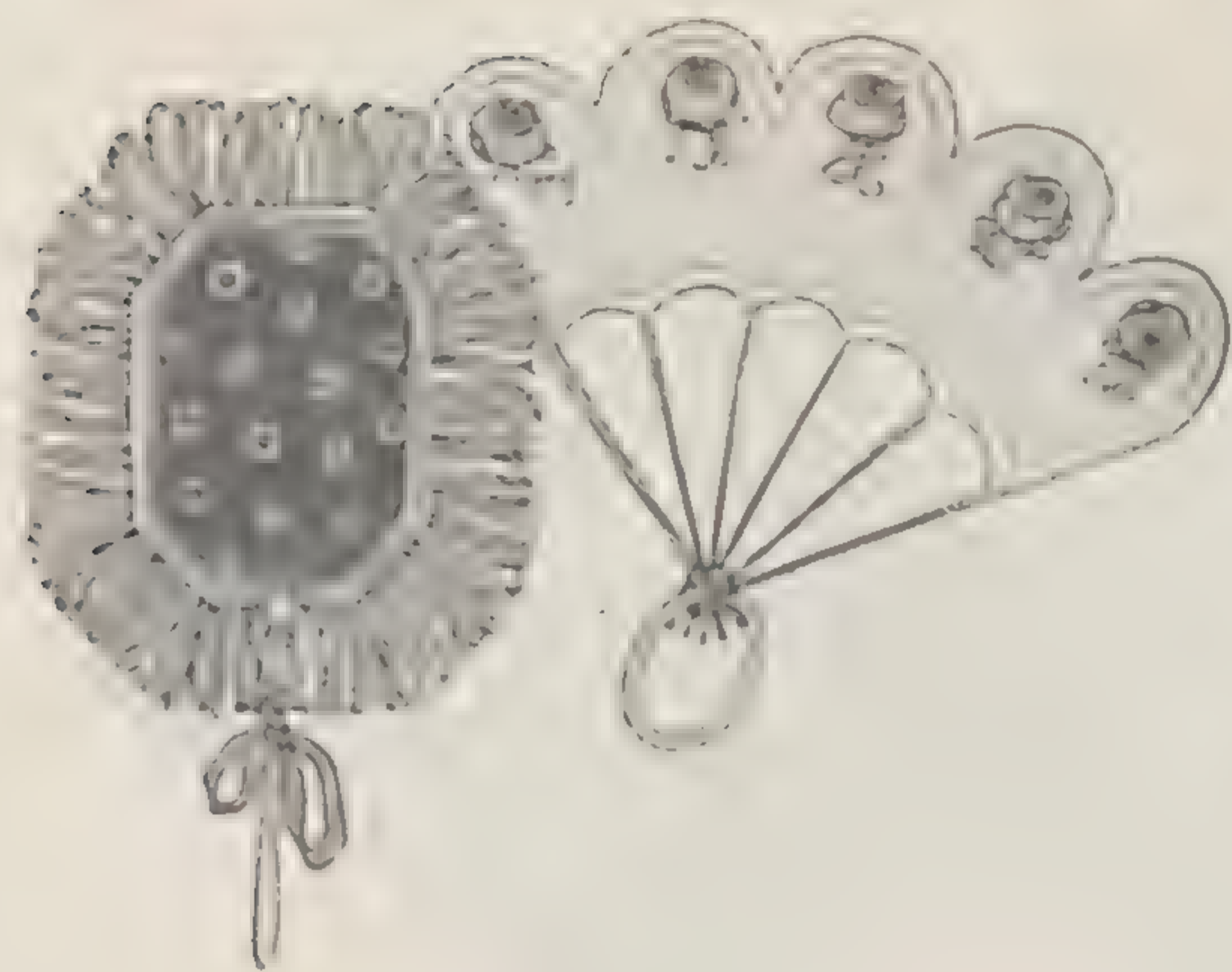
By MARIE BEYNON LYONS

eyes—hold mine with their somber mystery. That is Carlotta; and she has the only purple eyes in the world. Carlotta, I think, you would not be apt to know—at least not the Carlotta she was then. You probably never went to any of the parties she attended; you wouldn't have liked them—but neither did Carlotta for that matter. Only they were the

only parties to which she was invited, and when one has purple eyes and a big plumed fan and an overmastering desire to make as many men as possible unhappy, and not much else besides, one must take what comes one's way.

I met Carlotta on the top of a 'bus one very crisp morning in spring. Carlotta was kind enough to let me meet her very informally. She was going to some kind of business or other, and I knew she was late by the way she kept flicking the pages of her book (these girls who go to business, one knows them by their books) and glancing at her wrist watch. Once she caught me looking at her, and soon after that she dropped her book—and that was how I met her.

The parties we went to were, of course, stupid, but that only made Carlotta seem the more entrancing. She was one of those women, not born to refinement, who, by assuming a quiet dignity, know how to cover any deficiency. The play of her fan was a thing to marvel at. It was so large it took the full sweep of her arm to manipulate it, and it waved back and forth between her and her partner, no matter what his insignificance, with the most queenly graciousness. It opened with a soft fall of white plumes from



Fans this year will be different,—chiefly because those that have tried it are so successful,—as this of stitched silk, green on blue, fringed with ostrich, and the one of green sticks and flesh pink roses



And pray why shouldn't a mirror go to a party if it is clever enough to make itself up as a blue and yellow fan with yards of blue ribbon to assist with the work in hand? Six designs by McQuinn



However vain, it is not all in vain, this fan in colored silks painted to imitate a single enormous peacock feather. Two yellow and three peach colored sections make a fan equal to most occasions





*Apples are decorative, even if you should want them purple instead of red, with two adangle*

breadth the night it went with me to its first fashionable party and met Sir Harry Pippinworth. And I'd wager a pretty penny that if I were to go to the court of Saint James's to-night, I'd find it bowing to this Royal Highness and that Eminence with as much quiet dignity as ever it acknowledged an acquaintance at its first parties.

Flutter, flutter, flutter goes a little fan over in the corner, and a vivacious hand waves me an airy welcome. Then suddenly the fan closes—snap!—and at once I recognize it; that is the fan that knew how to make me miserable better than any other fan I ever knew. Oh, what a swift sure pang takes me at the thought of it! . . . I came into a room; the little fan—a thing of ivory and gold sticks with a delicately painted mount—began to flutter tumultuously. I started to approach; a tiresome creature insisted on blocking my way, uttering platitudes; the fan was annoyed, quivered impatiently; the sorry creature still held me, smirking fatuously; I was distracted, another spasm or two from the fan, then—snap!—and when I finally reached it, it was fanning as cool a cheek as one would meet on a winter's day.

That would be just a beginning. That evening it would put me through all the tortures of a dozen dances with a tremendous beau, of a worldly-wise flirtation with a man twice her age, of stories told behind its sheltering screen, of the shy embarrassment that too too pressing attentions bring, of laughing flight and pursuit from a half dozen cavaliers.

Then came the evening that we both broke forever—I and the fan. I had proposed to her out in the

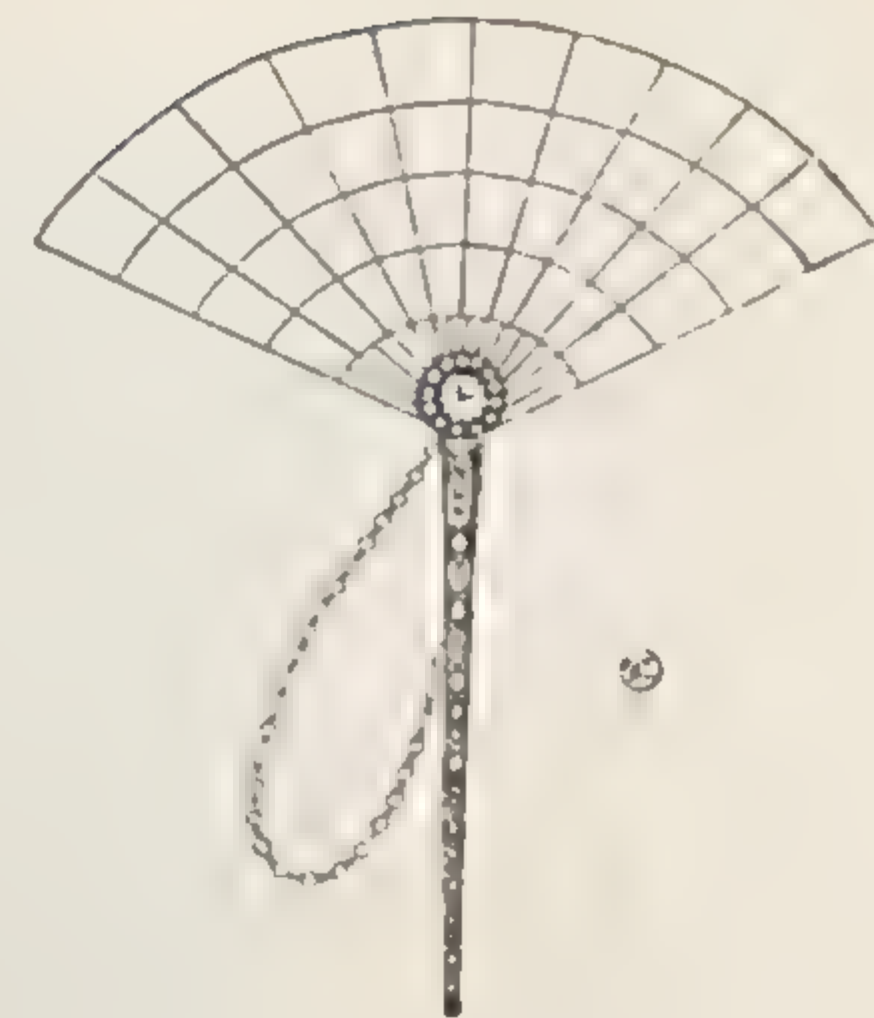
one hand while the other was held out in gracious greeting, and it closed with a slow smile and bow of dismissal. It never committed an indiscretion; it knew as well as the most exalted fan at court that a fan must not flirt too obviously, nor hide a knowing smile nor a malicious whisper. I do not believe that it varied its code of morals by so much as a flutter, nor the arc of its dignified sweep by so much as a hair's



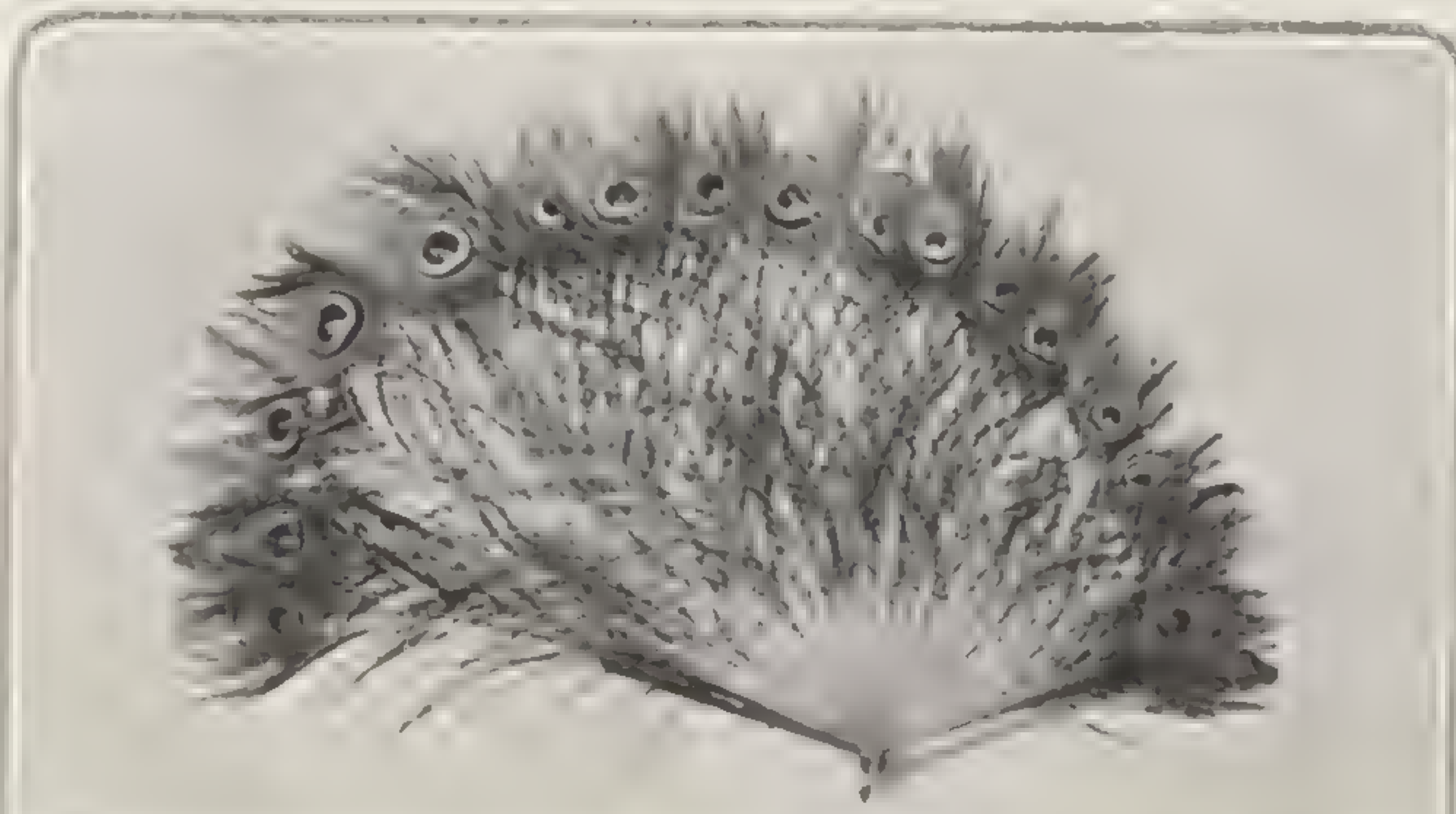
*A fan of black velvet and ermine would add a certain weight and dignity to the actions of an irresponsible young person. Three designs by Irma Campbell*

garden, and she said she would answer me there in half an hour. When I went back (in less than that half hour) she was already there. At that my blood rioted, and then with what a sudden fear it chilled. For that old man was standing with her, leaning a little over her slight prettiness. I was not near enough to catch his words, but he was speaking low and eagerly, and the little fan she held in her hands

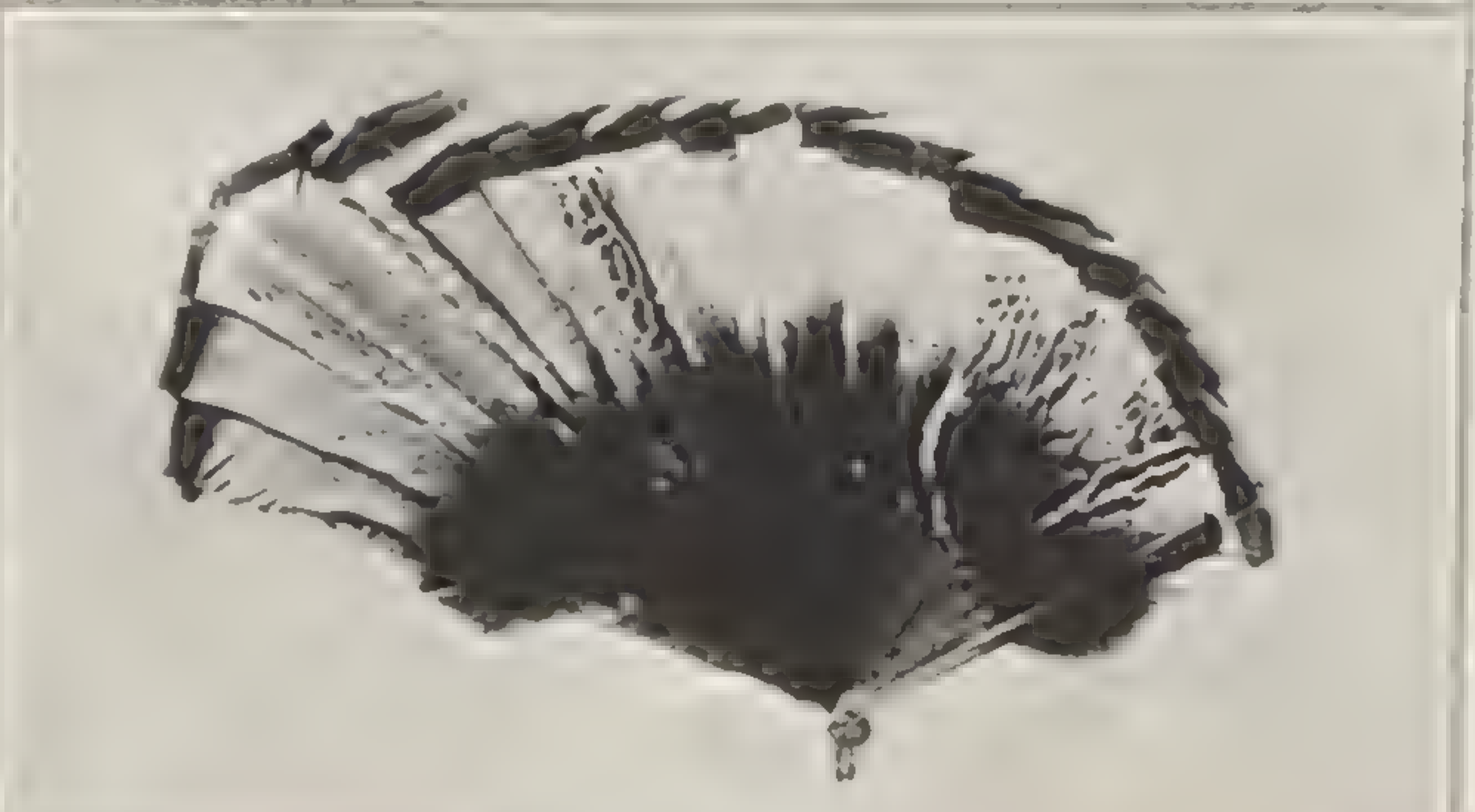
opened and closed, opened and closed, with a monotonously regular click. Then there was a long silence, and I saw her hold it, closed, tightly in her two hands, and then, stick by stick, I heard it break under the tense pressure of her fingers. When it was broken clear through, she seemed to realize what she had been doing, and with a little laugh, tossing it away, she put her hand in his, and walked with him out into the garden.



*A spider's web, gold and white, with a jeweled affair in the handle to keep a close watch on things*



*With two score eyes in a fan and two more behind them to keep guard one could scarcely miss a heart trick. Feathers mounted on amber sticks. Five fans from Henri Bendel*



*Twenty straight quill feathers perfectly matched is easy, but twenty unevenly matched is a better match for any man. These fans are in many colors, fringed above the amber with marabou*



*A large fan has a graciousness no small fan may assume, and one that is composed of twenty straight ostrich feathers, in any one of several light colors, could of itself impart dignity*



*You can see through them, she can see through them, and they can see through both of you—the argus eyes of this peacock fan, mounted in tortoise-shell sticks*

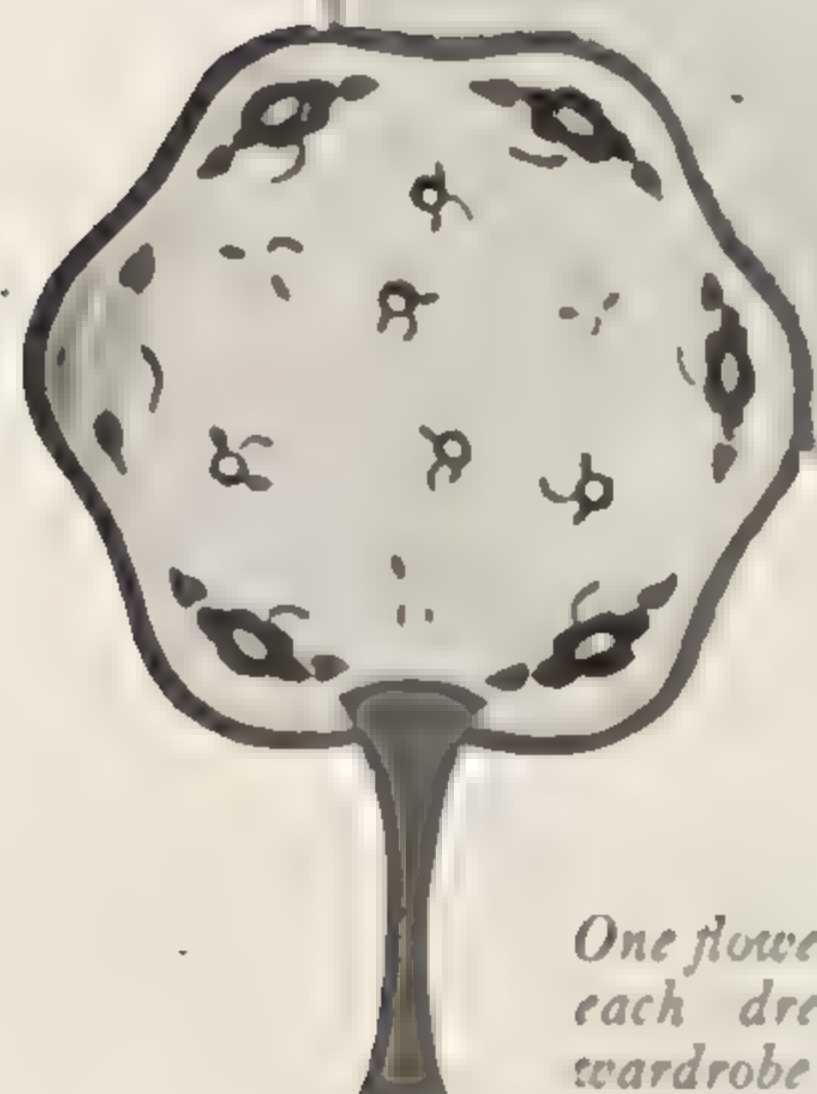


*If one has a weakness for fans it is a strong point in her favor. This fan of many swirling, long-flued, green ostrich feathers is mounted on simple amber sticks*



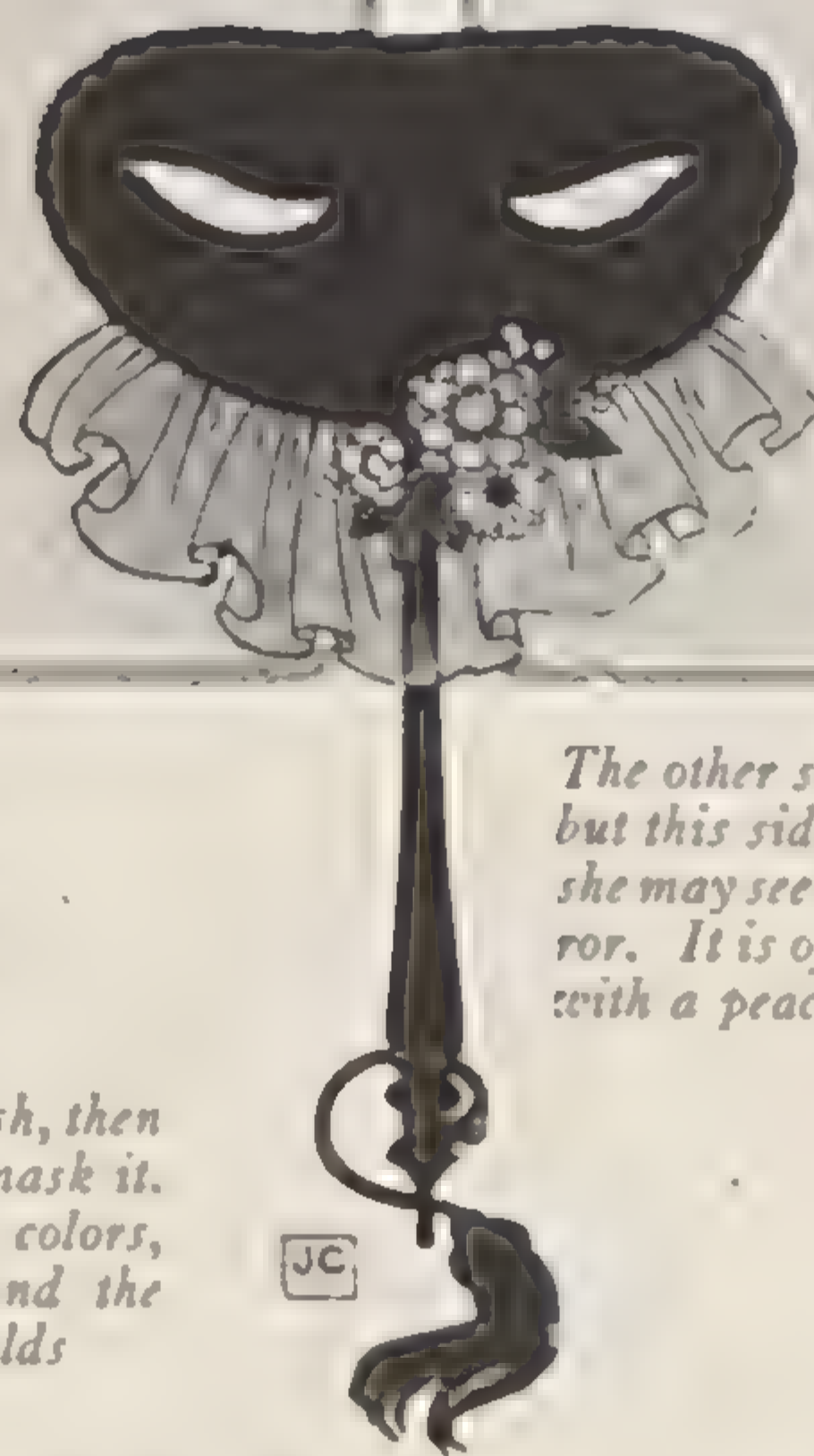


All the colors of the peacock spread over this silken fan, and right in the midst of things is a green enameled vanity box, puffed with pride and powder; so it is called "Vanity Fair"



One flower colored for each dress in the wardrobe makes this a proper fan for all colors of frocks

If it will not cool a blush, then this black satin fan will mask it. The flowers are of pastel colors, the curtain of chiffon, and the jewels might be emeralds



The other side is for him, but this side is for her, so she may see in its tiny mirror. It is of cloth of silver with a peacock blue tassel!



When everything else is of the moment, for the moment, fans might just as well be; so here are fans for that modern moment

many hundred years ago. Once Lang-sin went to the Feast of Lanterns. On this day the heat was excessive, and Lang-sin almost fainted. Then she stripped off her mask—a most daring thing to do—and fanned herself, still modestly screening her features. This whim enchanted all the ladies of the court, and so, in a moment of caprice, was the fan conceived.

Among all these fans that coquette about me are not only those which I myself have loved, but a hundred others—fans I have read about.

fans I have been told about, some perhaps that I have only dreamed about. A girl from Venice—did I know her or is she just a hearsay?—who has a sweet intense face that flushes suddenly to passion, glows from the darkness. Sidewise in her girdle is a fan of ebony and engraved ivory with the painting of a dancing girl across its sticks. Quick and skilful is she in the use of this dainty weapon, and quick and skilful, if a lover falter, to press the secret spring that releases a concealed dagger.

(Continued on page 142)



If one desires to make as many men as possible unhappy, a fan is a great help. This one is of silk, with a pattern of flowers, in crimson, emerald, and blue. Three large fans and many fans on this page are copied by James C. Brown.



INCHES, FOUR OR FIVE OR  
MORE, ARE ADDED TO BEAUTY  
BY THE NEW HIGH COIFFURE



*The high coiffure—it grows higher as it grows newer—is best suited to those whose hair grows low over the forehead and temples, and whose profile is of classic grace. The left side of this coiffure is at the right below*

“WEAR the hair high” is advice easy to give, but to arrange the high coiffure is often a vexing problem. The French twist which has been used for the past two years is now being replaced by what we remember as the “psyche knot,” by a fancy cluster of curls, or by a simple knot placed to give height at the crown of the head. There are a few women who always prefer a low coiffure, and who wear it with various new changes each season, for the low coiffure has a

*Paris believes in carrying a good thing as far as possible, and builds the high coiffure of 1915 higher for 1916*



*The low coiffure is never out of season, for it is wonderfully youthful, and becoming to many types of faces. A jeweled pin—even more than one, if they be small—may catch the knot. Coiffure by Lehnert and Hultie*

youthfulness which is most attractive. But the newer mode tends toward height.

In the photograph at the lower left of this page, the four or five inches of height given the hair are very simply gained. In this instance the hair was naturally curly, and so required no artificial wave, but in perfectly straight hair it is well to wave the hair, very slightly, just across the front and over the ears. The hair is then divided into three sections so that the middle section in-

*(Continued on page 146)*

*Four or five inches of height are given in this coiffure by rolling the hair under and then drawing out the ends in little curls. As in all the new coiffures the hair is kept naturally close, but not tight, and low over forehead and ears. In the newest coiffures—so says Paris—the hair is waved only just enough to take out its Indian straightness*



*The new high psyche coiffure shown in this and the photograph at the upper left marks the height of the season in hair-dressing. The hair is parted a little, on the side, and is drawn back from the forehead and down low over the ears. A few curls give the hair a continuous line, fill in the knot,—and add their ages-old charm. These two coiffures by Pierre*



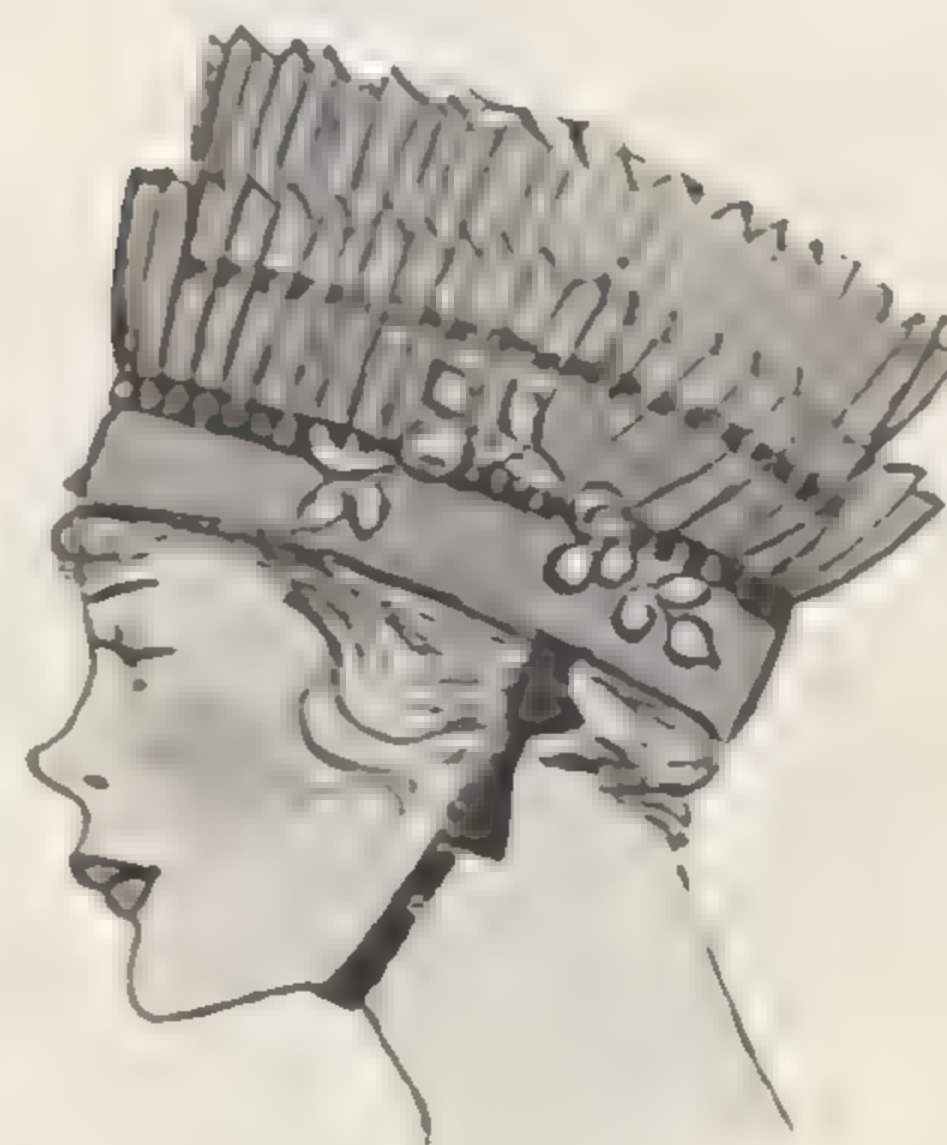
## PARIS CHOOSES A PERSONAL WARDROBE

The Simpler Costumes, Not Too Short and Not Too Full, Are Those Which the Parisienne Elects, and Her Favor to the High Fur Collar Is Not Without Reserves



MODEL BY PAQUIN

*Even the boudoir cap seems to lose its frivolity in times such as these. It here becomes an alert and sober thing of brown tulle crown, with rose velvet trimming and a border of skunk*



MODEL BY PAQUIN

*Equally alert and only a bit less sober-minded is a boudoir cap of tulle and black jet, smartly tied beneath the chin with a velvet band and enlivened by a small flower wreath above the ear*

PARIS is very interesting these days. The war has proved a great leveler and one sees all kinds of people in all sorts of unexpected places. Although the war has freed Paris from the crowd of tourists that one sees in normal times and does not offer the attractions that formerly lured thousands of idlers to the "Gay City," yet prominent people who love Paris are always coming and going. They fear neither Zeppelins, Taubes, or mines, and they snap their fingers at the submarine danger on the Atlantic. They come to Paris, stop a few days, do some shopping, go as near to the front as they can, then journey on; so one is always seeing familiar faces.

No woman can remain long in Paris without thinking of clothes. The new models are being worn even though it is war-time and though the majority of Parisiennes are paying very little

attention to dress. One of the most striking models that I have seen worn is the short coat costume of green velvet and skunk from Madame Jenny, which was illustrated on the first page of the Paris letter in the issue of Vogue for September fifteenth.

Most of the frocks that come from Madame Jenny's atelier have moderately long skirts—some barely showing the ankle. The evening gown in the sketch at the lower right on this page gives a good idea of the length of the Jenny models. This is a lovely frock of white and silver lamé with a front panel of silver net. The brocade skirt is cut in sections, joined with silver *entre-deux*, and hangs very full in organ-pipe folds, which are held in place by invisible tapes. The skirt has only a slight flare and the train of brocade is veiled by another of the silver net. The simple corsage is embroidered in pearls and brilliants and a bit of color is added to the frock by a knot of primrose velvet ribbon with ends which fall to the bottom of the skirt.

Rather long, also, is the frock of Bordeaux velvet trimmed with kolinsky, which is shown in the sketch at the lower left on this page. This frock, Jenny belts rather snugly at the normal waist-line and she widens the sleeves below the elbow by triangular insets of velvet.

Another of Jenny's models which is having great success in Paris is sketched at the upper left on the following page. This frock is of dark blue serge, and the very trim blouse is belted at the normal waist-line. Blue buttons are sewed on with red thread, and the collar is of coral silk brocaded in gold. While fairly long, this frock is very transparent at the bottom because of the deep knotted fringe. This reminds me that I saw a blue serge frock recently that was simply fringed at the bottom by pulling out the cross threads to a depth of two inches without any attempt at making a knotted fringe.

## AMERICANS IN PARIS

Several Americans have been in Paris within the past few weeks. Mrs. William Leeds and Master Leeds have been here for some time. Mr. Anthony Drexel is in town and so is Mr. Philip Lydig. Mrs. John Astor, who has been

on the Continent for several weeks, at Deauville, at Cauterets, and at Milan, has been staying at the Ritz for the last ten days, while shopping. Like everyone else in war-time, she goes about most unostentatiously.

Mrs. Astor was wearing a very fetching hat when I saw her at luncheon recently; one of the low-crowned, wide-brimmed hats which are so becoming to her. This hat was of black velvet and had around the crown a wreath of morning-glories brilliant in color as to both flowers and leaves. The leaves were laid flat against the crown, but the flowers stood out from it. Mrs. Astor's gown of black charmeuse and white Georgette crêpe, sketched at the bottom of page 42, was very simple. The underskirt was not wide and the circular overskirt, which was shorter in the back, was bordered with a six-inch band of Georgette crêpe. A wide frill of



MODEL BY JENNY

*The moderate length of Madame Jenny's skirts, most of which are barely above the ankle, appears in the model in velvet and kolinsky (at left); this, Bordeaux in color, has been very favorably received by Parisiennes*

*Evening gowns there must be, wars or not, but those which the Parisienne wears are of such quiet type as this white and silver frock with the single brilliancy of a primrose ribbon*



MODEL BY JENNY





MODEL BY JENNY

Paris has made skirts that are short, shorter, shortest ever seen (Paris has never attended the Winter Garden), though it sometimes pretends to veil the ankles with silk fringe, so the skirt seems longer

some soft white material turned down from the open neck. It was girdled at the normal waist-line and there was a sash-end in the back. Mrs. Astor does not wear the extremely short skirt, but keeps all of her skirts at fully ankle-length.

## MARTYR TO THE HIGH COLLAR

The new high straight fur collars are very chic, but they are a bit of a nuisance when they are placed on frocks that can not be opened at the neck. They seem not exactly the kind of collar that one would choose for house wear, yet I have seen several one-piece frocks topped with suffocatingly high fur collars.

A Parisienne came into a restaurant at tea-time some days ago, wearing a one-piece frock of black velvet topped with one of these collars—a collar of putois—so high that it gave her barely a breathing chance. It was one of those heavy sultry, sunny days, which we frequently have in France in the early autumn, just after we have given up all hope of ever seeing the sun again, and I am sure that the Parisienne found that high band of fur just a bit *de trop*.

## NEW PREMETS MODELS

Of black faille, black velvet, and gold tissue is the Premet evening frock shown in the sketch at the right on the opposite page. The skirt is very full, but it is so soft that it hangs rather straight. Instead of being shirred at the waist-line the fulness is held in plaits which turn toward the front. A band of velvet lined with gold tissue is caught to the skirt at the knees. On each side, it falls loose from the skirt and it is drawn up to the waist-line in the back. The back of the bodice fits rather snugly. Frills of black tulle form short sleeves.

Premet shows a very pretty sleeve in the frock of black panne velvet pictured at the left on the opposite page. The black moire ribbon



One of the new redingotes is this. It looks like a coat, very much; and it looks like a frock, almost as much. It is a coat.



Wide-brimmed hats are distinctly becoming to Mrs. John Astor. Her luncheon frock was of black charmeuse and white Georgette crêpe, and, like all her frocks, the skirt was neither short nor wide



MODEL BY LANVIN

This frock, even in its somberness, has Lanvin's essential youthfulness. It is of black tulle and jet, but is so popular it has been made in any number of ways, as with ribbon or fur where the jet is used

makes an effective trimming against the velvet. This frock is collared with satin in a pretty shade of pinkish buff.

Mlle. Forzane is wearing one of Premet's new coat suits, sketched at the bottom of the opposite page, which is as simple as it is chic. It is of dark green cloth, collared and cuffed with skunk, and has a trim coat with a high bust-line.

## THE BEGGAR'S SURPRISE

Paris, like other large cities on the continent, has always had a goodly number of beggars who call attention to their wants by singing in the streets, but the number of these street singers has been tripled—yes, quadrupled—since the beginning of the war. However, it is not at all difficult to distinguish the professional beggars from the unfortunate victims of the war. Oddly enough, snatches of various operas, cabaret songs, and other popular *chansons* are usually chosen by those unfortunates who are plunged into *la misère* by the war, while the professional beggars invariably select patriotic songs and reap a rich harvest by so doing.

One of these professionals in tattered clothes, tattered hat, tattered beard, and tattered features, dreadfully stooped and leaning somewhat too heavily on a stout cane—considering his moderate years and his very robust appearance—came up the rue Cambon singing the exquisite *Chanson du Départ*. I must admit that he did it rather well, and at the first note of the martial hymn a French soldier appeared on one of the balconies of the Ritz. His head was bandaged to twice its normal size and his right arm was in a sling. A stalwart English chap in a comfortable peignoir appeared on an adjoining balcony, and in less time than it takes to tell all the balconies were filled with soldiers in various stages of dress, undress, and bandages.

Coppers began to fall on all sides of the beggar, but, as he posed as being very feeble,



he did not lift his head to see whence the coppers came. After he had picked them up he decided that it was quite worth his while to repeat the song. He began, "*La Victoire en chantant, nous ouvre la barrière*," and as he came to the refrain, "*La République nous appelle, sachons vaincre ou sachons périr*," every "Poilu" and every "Tommy" on the balconies joined in. The beggar was so astonished at the sudden volume of sound, that for the moment he quite forgot that he was old and stooped and feeble. He looked up at the balconies all fluttering with flags and crowded with convalescent soldiers, straightened his back, threw out his chest, and continued his song. At the close he placed his hand on his heart, curved his back, leaned heavily on his cane and disappeared on the Grands Boulevards.

Dropping in at one of the famous restaurants of Paris for a very late luncheon some days ago, I became rather interested in a group at a neighboring table, the center of which was a tall

muscular young fellow in officer's uniform. They had just ordered their luncheon and were gravely discussing certain problems of the war. But when the entrée appeared I saw a sparkle in the officer's eyes which told of many months of soldier's fare in the trenches, and for an instant the war was forgotten. A few minutes later, however, the *maitre d'hôtel* came forward with a very mysterious air and in a tone so low that it was scarcely audible, said apologetically, "*Il faut que mon colonel s'en aille*."

"What? Go? But why should I go? I have just begun my *déjeuner*!"

"So sorry," apologized the *maitre d'hôtel*, rubbing his hands awkwardly, "but it is the new *règlement*."

The officer got up, took military leave of his two companions, cast one long sad hungry look at the inviting table and stalked to the door with soldierly directness. Later I learned that military men may no longer remain in cafés except during the hours strictly known as "meal hours." E. G.



MODEL BY GEORGETTE



MODEL BY PREMÉT

The sleeve in Premet's model above, that's very new, yet it follows out the season's early tendencies—it is low on the shoulder, flared at the band, puffed at the elbow. A smart touch is given by a collar of pinkish buff satin on the black panne frock

Mme. Georgette, for all she has made wonderfully wearable models (she wears them herself), has rarely made one more wearable than that in the middle above. It is black gabardine and skunk, but cornflower blue silk embroiders it



MODEL BY PREMÉT



MODEL BY PREMÉT

Mlle. Forzane wore the frock above—she always wears frocks that are strikingly effective. It is black, of course, of faille and velvet, and the black is even accented by the broad band of gold tissue used as lining to the velvet band on the edge of the tunic

It seems all of one piece, unbroken in line, this Premet suit of green cloth and skunk fur at the left, so cleverly are the darts made to fit the coat to the figure and give what the Parisienne most desires—a slim, sleek, just-precisely-enough-defined figure



PAQUIN MAKES TWO SUITS TAILORED TO A  
DAPPER DEGREE AND PRESENTS A DINNER FROCK  
OF FUR AND BLACK VELVET AND SILVER LACE



*A dapper tailored suit of navy blue serge with bands of black leather for trimming, and a wide belt which begins at the underarm seams on each side. There are round buttons for trimming and the collar and cuffs are black velvet*



*Madame Joire wears this smart black cheviot suit, tight enough of bodice, flaring enough of skirt, high enough at the collar, and short enough at the hem to acknowledge every whim of fashion, but to indulge it in none of them*



*A dinner frock of black velvet has two overskirts of silver lace weighted with skunk and a big overskirt of velvet. The sleeves are velvet and long and tight, and the rest of the bodice is of the silver-run lace, and skunk and tassels*





Charming in line and color is this Chéruit wrap of rose colored chiffon velvet with a lining of Copenhagen blue satin. The straight band of satin that is the inner part of the collar has a deep bushy skunk collar attached at the top. Under the coat is a well-known Callot gown of flesh colored chiffon velvet and white tulle



In the dance frock of orchid pink grosgrain silk photographed above, Arnold began with a skirt puffy as you please, but finished off the confection with a little peasant bodice smoothly fitted and naively round at the neck-line and sleeves. The girdle is a narrow Nattier blue ribbon with a bow and long streamers



Contrasts in material as well as in color are a favored artifice of fashion this season, and to the rose chiffon velvet bodice of the dance frock at the right Brandt adds the surprise of a black taffeta skirt. The skirt is looped up to show the rose velvet facing; the sleeves are flesh colored tulle. Models from Louise and Co.

A CHÉRUIT WRAP OF VELVET THAT  
COVERS A CALLOT EVENING GOWN

ARNOLD AND BRANDT FROCKS, WITH  
SURPRISES IN COLOR AND DESIGN

Photographs by Ira L. Hill



DEFENSIVE EQUIPMENT FOR THE ANNUAL CON-

TEST WITH THE CHILLING WINDS OF WINTER

ALL FURS THIS SEASON ARE OF ONE MIND—

AND THAT A MIND TO PROTECT THE THROAT



More concerned with making a fetching frame for the face than with dully practical questions of warmth, this seal-skin neck-piece flares high to meet the tiny seal-skin hat, trimmed with a single metal rose. A black velvet bow finishes the collar at the left, and a similar bow is caught to the right end of the seal-skin muff



A revival of skating is promised for this season, and many trim and novel skating costumes have appeared in anticipation. In this model, the skirt of gray and white plaid English tweed of heavy quality boasts a wise amplitude attained by plaits, and the coat of gray blue corduroy, semi-fitted in the body section, flares to decided width over the hips. The fur collar is skunk, as are the muff and the close hat, which combine with the skunk a velvet of slightly darker blue than the shade of the corduroy coat



The walking costume all in browns, which invariably forms part of the autumn mode, is here developed in brown gloveskin cloth with collar, cuffs, and narrow band of beaver. A small round beaver muff is carried with it, and the accompanying hat is of velvet to match the beaver and is trimmed with brown grosgrain ribbon. The skirt flares to medium width, and the coat is full in the skirt, plain in the back, and belted in front from the side seams

The distinction of this walking suit lies in its deft manipulation of a dark gray velveteen with a very fine stripe of white. The circular fulness falls in agreeable folds in both the skirt and the coat peplum, and panel and narrow insets give a pleasing variation in the stripe. White cony is used to trim both the coat and the dark gray velveteen hat, and there is a muff of white cony. Suits and neck-piece and muff at the top of the page from Schorr & Co.



## THE ORDER OF THE BATH



From the Time She Opens Her Eyes  
until She Makes Her First Appear-  
ance for the Day, a Beautiful Woman  
Is Making Herself More Beautiful

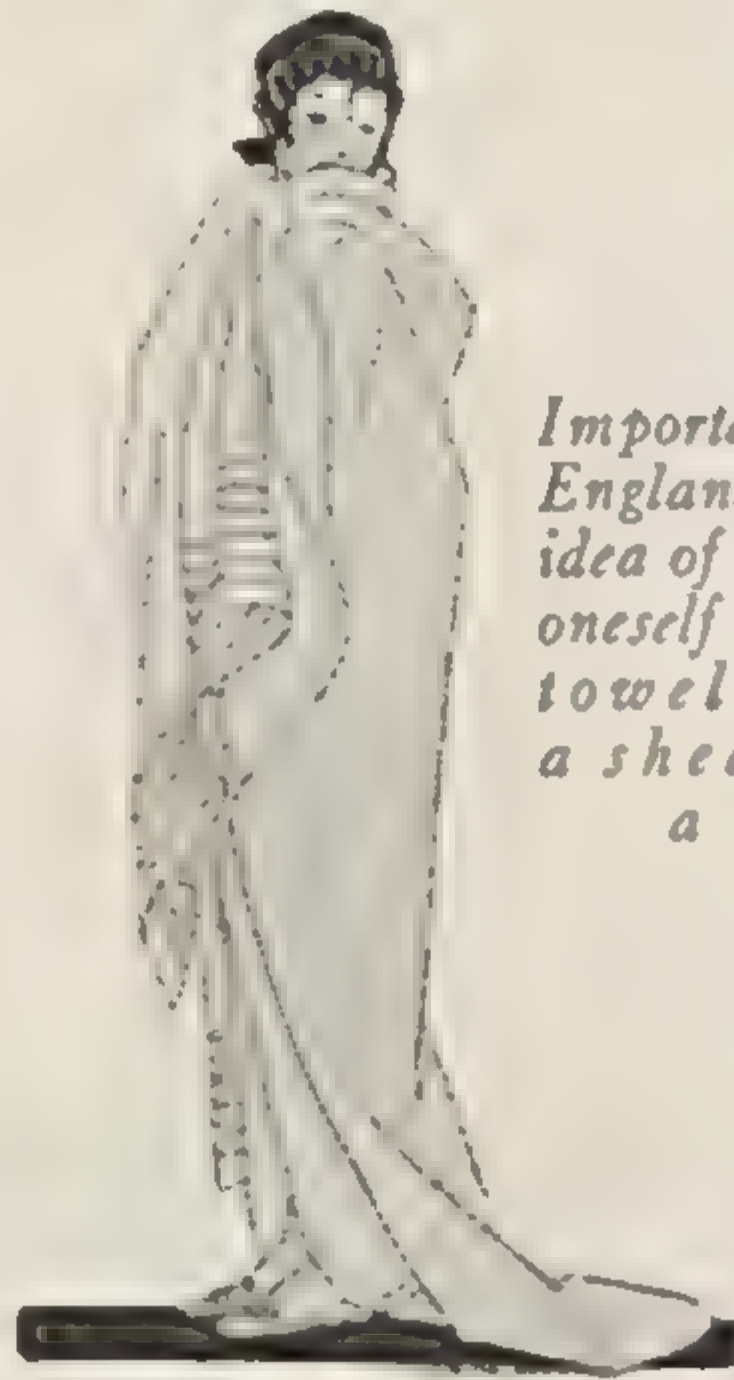
The two towels of em-  
broidered linen with in-  
sets of Venetian lace,  
shown at the left, are \$6.75  
and \$12 each

A knitted tape towel, \$2; a  
yellow and white striped  
Turkish towel, \$10.50 a  
dozen. A rough brown fric-  
tion towel, \$16.50 a dozen

BY her international marriages some years ago a certain American woman found that she had become the chatelaine of one of the most noted châteaux in France, a stately pile reeking with historical traditions, but, alas, without bathrooms! Notwithstanding the veritable tempest in a teapot that was aroused by such a desecration of this ancient edifice, a modern bath, with all its appointments, was imported from Paris, and with much excitement was installed. The tenantry were all agog over the mysterious construction, and when it was completed, a number of the peasants begged permission to view this extraordinary novelty. The request aroused the native humor of the delightful daughter of America, who promptly not only gave the permission, but could not resist being present to hear the peasants' remarks. As the solemn procession filed through the bathroom their awe-struck and bewildered expressions were most amusing. At last one or two of the older peasants stood back, and after serious contemplation and a consultation among themselves as to this curious object, one of them bowed deeply and said, "As Ma-



While her mistress glances over the society page,  
the maid brings her a glass of hot water, or a cup  
of coffee, or perhaps a whole breakfast—as her diet  
forbids or encourages



Imported from  
England is the  
idea of swathing  
oneself in a bath  
towel as big as  
a sheet; \$10  
a pair



Crystal stoppers and tops  
are replacing the gold  
and silver ones of the  
toilet articles the maid  
arranges o' mornings

In the dainty series above  
the toilet water is \$6.15,  
the perfume, \$6.95, the tal-  
cum, 75 cents, and the  
face powder, \$4.90

dame la Marquise has al-  
ready been so gracious as  
to grant us this view,  
would she not be charming  
enough now to show us how  
it is used?"

The modern bathroom is most luxurious, and usually harmonizes with the general tone of the suite to which it belongs. One lovely bathroom that carries out the idea of a Louis XIV dressing-room has walls entirely paneled with mirrors, and there is a canopy of cream lace over blue silk, gathered with garlands of pink satin roses and green leaves, over a crystal drop-light. The sunken bath of Italian marble has gold-plated faucets in the form of dragons. A long slab of marble with gold-plated supports has, besides the basin, room on each side for all the articles of the toilet; these are in gold-topped bottles, powder boxes, soap cases, and such things. There is a tendency now to use crystal appointments in the place of gold or silver appointments, and fascinating bottles, bowls, and jars are being designed for this purpose. White fur mats, to be replaced by the softest of bath mats, relieve the cold of the tiled floor.

(Continued on page 144)

After the bath, shower,  
rubbing down and all, one  
dons a warm gown and—  
enter the chiropodist





**"YESTERDAY OR TOMORROW," A FASHION  
EXTRAVAGANZA PRE-  
SENTED AT CARNEGIE  
HALL, NEW YORK**

*At the left is a costume of white broadcloth with muff and hat and trimmings of beaver. The smartest feature of the costume is a long sash of orange velvet bordered with beaver and finished with heavy orange silk tassels. Faber and Hein*

*Of white broadcloth is the suit at the right. The high collar is faced with white fox to match the bands on the sleeves and skirt. The muff is ermine; the hat is ermine and broadcloth. Designed by E. C. Kelly and made by Hickson and Co.*



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*What is not citron colored taffeta girdle on the bodice of the evening gown above is rose colored net. The underskirt is cream lace with one overskirt of embroidered citron colored taffeta and another of rose colored net weighted by medallions of spangles. George C. Heimerdinger Co.*

*At the left is a white brocade coat with broad collar, cuffs, and bands of black lynx. The cording at the waist-line goes up in the back, down at the sides, and up again in the front, to give a long and slender line. This and the wrap shown at the right are from Max M. Schwarcz and Co.*

*An afternoon wrap of gold cashmere velours is shown at the right. The shawl collar, the cuffs, and the bandings on the front and at the bottom of the wrap are of black seal. The models on this page were shown at a fashion play produced under the auspices of the New York "Globe"*







The evening gown (upper left) is black satin, gold brocaded, over black lace, with black net front panel above gold cloth. Harry Collins

A skiing costume: knickers, coat, and boot-tops are orange engledine with white in wool cap, mittens, rolled-over stockings, and in buckskin boots

A shooting costume is wood browns and greens—corduroy coat, thorn tweed breeches, fitch cloth hat. Sports costume, Abercrombie & Fitch

The evening gown (upper right) is of black net and jet over peacock blue net, these over gold cloth. Gold flowers girdle it. Estelle Mershon

#### WHEN VOGUE CHAPERONED

THE 1916 MODE AT

THE PALACE THEATRE



Quaker in conception but saucy as a matter of fact is the costume above. It is purple velvet, and is lined with white moire. Faibisy

WE took our seats at the Palace Theatre and chatted, and our programs fell unheeded to the floor. What then was our amazement to see the curtain rise on the sewing room of a dress-making shop, with, yes, the Vogue Girl painted on a panel of the wall. Three little sewing girls were talking—how two were going to a dance and the third could not go. Oh, if she could just have what she wanted for once! After the others had gone she put her head on the table and cried—and slept. Then the Vogue Girl grew and grew, and



Photographs by White

The Vogue Girl was fairy godmother, a sewing girl was Cinderella—Cinderella had her heart's desire. Costume made by Thurn

stepped from her frame. She touched the girl. "You wish beautiful clothes?"

"Oh, if for one day!"

So the fairy godmother showed her the kingdoms of fashion. The mid-nette waked in her lovely boudoir. She shopped, past windows like that at the left; she went to the Country Club, where a dozen sports were possible; she went to tea; she went to a ball.

Then there was an end of the dream.—but she had had her day.

We looked at our programs—the story had been "conceived and produced" by May Tully.





*That queen of elegance, the Empress Elizabeth of Austria, 'tis said, preserved the unruffled freshness of her costume of tulle and real camellias by donning, at frequent intervals in the ball, a wholly new costume of tulle and camellias*

## THE PURSUIT OF ELEGANCE

Up the Hill and Down the Dale of Fashion's Centuries Runs the Feminine Chase of That Elusive Distinction Which Is Attained Rarely by Beauty Unadorned and Never by Beauty Overadorned

By BARON DE MEYER

WE may be told that true beauty is at its best when unadorned, and perhaps it may be so,—granted the true beauty. Unfortunately, true beauty is so rarely found that the cases where it exists may safely be put aside as almost exceptional, while we confine our attention to the usual and current beauty of every day. Such beauty is generally the better for adornment and for the use of those arts for feminine embellishment which refined and experienced specialists have created for this purpose. Somehow, unadorned beauty lacks a proper setting nowadays,—a setting of nature and serenely harmonious surroundings. A girl, beautiful on simply classic lines, gowned in a plain muslin frock, and with a rose in her fair hair, seems singularly out of place in our up-to-date hotels and restaurants.

The atmosphere for such simplicity seems a thing of the past in these days of life at high pressure, when luxuries in both dress and surroundings have become established in all classes of society. A woman, a beautiful woman, of course, coming into the Ritz,—be it in Paris, London, or New York,—must be turned out to perfection, if she is to produce the sensation which her natural beauty alone should, by rights, have created. Indeed, in an atmosphere where supreme elegance is taken as a matter of course, even elegance is not sufficient in itself, not even though coupled with beauty. Exquisiteness and subtlety are required, and every detail of the toilet must be perfection; distinction, a personal individuality, and unquestioned cachet are essential.

### THE DIFFICULTY OF DISTINCTION

It is difficult in these days for a woman to stand out successfully from amongst the throng of beautifully gowned and groomed women. At first sight, all give an impression of good looks, it not of actual beauty. Often a woman not truly beautiful but possessed of unusual figure or features and gowned artistically produces an effect more striking than does beauty itself. This high value placed upon smartness is prob-

ably due to the surprisingly small numbers of real beauties which it is our privilege to come across in a lifetime. Such regal beauties as the Empress Eugénie, the late Duchess of Leinster, or, in theatrical circles, Mrs. Langtry or Miss Maxine Elliott, are but few and far between. Standards are therefore not always pitched to exalted altitudes, and charm and good looks, elegance or chic, satisfy us.

### "LES GRANDES ÉLÉGANTES"

It is with this type of femininity—by far the most interesting and the most attractive—that this article attempts to deal. The art of dress has taken, of late, a standard so high and an elegance so perfect and so elaborate that it has almost become one of the fine arts. It certainly deserves at least a place under the head of decorative arts, for never has the taste and the individuality of the wearer expressed itself more clearly in gowns. It is not merely taste in choosing gowns, hats, jewels, and the thousand accessories which make a woman truly elegant. There is the all-important matter of knowing how, at every hour and on every occasion, to wear the clothes suited to the hour and the occasion. A woman can not possibly be considered smart, however exquisite her gown may be, unless it is absolutely adapted to the particular occasion on which she wears it. No woman of the world will consider another elegant, unless her elegance is both appropriate and perfect in its combination of the elements of costume. Many women who, thanks to their extravagant luxury, produce on the mere crowd an impression of elegance and smartness, are, none the less, far removed from the *grandes élégantes* in the full acceptance of the term. The *rara avis* of this species is but rarely encountered even in our days of supreme luxury. Reticence,

an art but rarely applied, is certainly one of the great attributes of true elegance.

It is true that the cost of women's dress has so increased that it is not given to the many to be as truly elegant as their grandmothers were able to be at comparatively small cost. But then, those were the days when an elaborate ballgown consisted of yards and flounces of tarlatan or some other light and uncostly material. Empress Eugénie, it is said, never wore the same gown twice. She it was, by the way, who made Worth, the renowned Paris couturier, famous. The great luxury in those days was to wear several ballgowns during the course of a single ball. Dressing-rooms were provided, and the ladies retired to reappear resplendent and as fresh as at the beginning of the evening. The gowns of the day, which were flimsy, long of train, and spread by crinolines, suffered much from an evening's wear; hence these wasteful ways. There is a tale of the lovely Empress Elizabeth of Austria, which recounts her appearing at a function in a white tulle gown, flounced and ample, decorated with garlands of real camellias, and changing both gown and camellias every now and then, to preserve the impression of absolute and uncrumpled freshness.

### THE GROWTH OF THE "GRANDES MAISONS"

During the sixties in Paris, Laferrière and Felix were, with Worth, the leading couturiers. Madame Virot, the queen of modistes, was at the height of her immense popularity, opening up the way for such followers as Caroline Reboux and Suzanne Talbot. From those days, which were the days of Napoleon and Eugénie, dates our modern elegance. It was the time when Paris, reacting from the dowdy and bourgeois period of Louis Philippe, was the playground of Europe, brilliant with a brilliancy never since approached, the center and fountain-head of fashion and elegance.

Some of the *Grandes Maisons* established at that time are still prominent in the fashion world, and many newcomers have firmly established their position. As things in France—be it high



art or small commercial enterprise—are regulated by convention and form and based on sound tradition, we could not have had Callot, Chéruit, or Poiret, if there had not been Worth and Laferrière. Those who have attained a real prominence in their art have paid first the price of slow and very careful training in the ateliers of those already acknowledged to be the leaders of fashion. They have started at the bottom of the ladder in some of the older and more notable firms. Paris has been and ever will be the source of inspiration for all creations of fashion.

Though Paris is the Mecca of feminine eyes, there is no doubt, none the less, that some of the most elegant and valuable customers of the *Grandes Maisons* of Paris come from New York. To take but a single instance, a noted *élégante* of New York, whose elegance is proverbial in both New York and Paris, has done much during the last ten years to influence fashions towards her particular and individual style. She has been the ideal type for the fashions of these days, and her beauty has inspired many of the great painters.

#### WOMEN WHO LEAD FASHION

It is properly the woman who makes the gown; it should never be the gown that makes the woman. Paris fashions are much directed and inspired by the clothes worn by some of the principal clients of the *Grandes Maisons*, and without the influence of these individual women, it is certain that much inspiration would be lost, especially a certain peculiar note of smartness which is so noticeable in American women. This assertion has the support of such noted authorities as M. Worth, Mme. Gerbère of Callot Sœurs, and Mme. Reboux, who state without hesitation that many of their most successful models are created to accord with the personality of their most elegant customers, among whom might be mentioned Mrs. Philip Lydig, the beautiful Madame Letellier, and the ultra elegant Italian ladies, like the Marchesa Casati, Donna Franca Florio, or the Marchesa Dora di Rudini.

The gowns which these women of taste and elegance approve become the fashion, and the fashion follows on the lines defined in them, not only in Paris, but all over the world. Fashions are thus not the creation of the couturiers alone; they are determined by that élite of taste and discrimination which exists in every city,—the women who, by their personality, by their social standing, or by their recognized elegance, stamp them with the cachet of their approval. As usual the minority, even in fashion, is the determining factor.

#### THE INFLUENCE OF THE INDIVIDUAL

Even minute details of the toilette often afford evidence of this influence of the individual.



JUNIVS  
CRAVENS

Can anything be more conclusive as an example than the vogue of the "bobbed hair," started in this country by Mrs. Vernon Castle,—though, of course, in Paris for years past it has ceased to be a novelty? Hairdressers never could have imposed such a fashion; and it was solely owing to the grace and exquisitely refined elegance of Mrs. Castle's appearance in wearing this style of coiffure, that she was so universally imitated.

In the matter of smart shoes the distinction of the fashionable American has long been recognized. Few women in the world can rival the American woman in her small and daintily formed feet. Probably the Spanish women are the only ones who could "run them very close," though, even there, it could hardly be more than a matter of "fifty-fifty," in the popular phrase. Besides, the average Spanish woman lacks the great advantage of her American sisters, who employ the best shoemakers in the world. These American women are equally at home in New York, London, or Paris, and have, therefore, every opportunity of deciding for themselves and employing the master shoemaker most capable of building shoes to suit their dainty feet. Sarah Bernhardt invariably wears shoes made in New York by Azzimonti, whose skill is acknowledged to be wonderful.

#### MASTER ARTIST IN SHOES

In Paris, the master artist of the shoemaking craft is Yantorny, who will not do any one the favor of making a pair of shoes unless the first order amounts to the sum of one thousand dollars. This was his price several years ago, however, and it is said that at present he does not accept any first order for less than two thousand dollars, while there are even rumors that one well-known couple of the fashionable world have paid as much as five thousand dollars each for the privilege of a first order. However, the price, for those who can afford such luxuries, is immaterial

*Honors in the matter of small feet fall to the American woman, though her Spanish sister is a close second and if equally fortunate in her bootmaker might even insist on dividing the honors equally*



*Yantorny, the master artist of the shoemaking craft, is forced to protect himself from the importunities of would-be patrons by a charge of \$2000 (for some people it is \$5000) for the first order*

when compared to the important fact that Yantorny shoes are better made and more comfortable than any shoes in the world.

Yantorny, whose atelier is on the top floor of a house overlooking the place Vendôme, is a Neapolitan with a keen sense of humor, which flashes out, at times, in connection with his "terms." His explanation, smilingly given, is that, contrary to the general feeling, one thousand dollars is an absurdly low figure; that, in order to save himself from the crowd of people who besiege his ateliers, begging for their thousand dollars to be accepted, he must eventually raise the sum considerably. "For," he explains, returning to seriousness, "a shoe should be, when it leaves my atelier, a work of art, and should I not be satisfied and the foot of my client not be transformed into the perfection of shape, I have to throw the shoes away and start afresh, and this must be repeated until I am satisfied with the result."

#### VANITIES OF THE BOUDOIR

A unique and pleasant memory of mine is that of a visit paid to a charming New York lady, who was an old friend and a most artistic *élégante*. Knowing my keen interest in all things beautiful, she let me have a peep into the mysteries of her shoe-closet. A very spacious closet was this, all shelves and with walls entirely covered with white satin. On the shelves, hundreds of the most beautiful Yantorny shoes were aligned, tier above tier. It was almost a fairy tale,—as if some fairy prince had collected all Cinderella's slippers and had in addition, kept one pair belonging to each of the fair princesses who had presented themselves at his Court to have Cinderella's glass slipper fitted. There were gold and silver shoes, velvet shoes in all colors and fashions, shoes in rare textiles of centuries gone by, embroidered shoes, and even plain and simple leather ones. Some of these shoes were reproductions from historic shoes now in the Musée de Cluny in Paris, others were inspirations of the great Yantorny; all were beautiful, all works of art.



#### THE FEMININE ARMORY

Such a collection as this makes one wonder why more is not made of the (Continued on page 144)

*To her that hath charm shall be given admiration; mere beauty compels not*





*What could exceed the stupidity of keeping the fan, which even great artists have not scorned to decorate, shut within the deadening darkness of a box? Here this aide-de-camp of coquetry receives a setting worthy of its quality*

*Since no adequate idea of the beauty of this new device of inseting bits of colored glass into plate glass can be gained from this black and white reproduction, facsimiles of two of the original drawings in their full colors are shown in the supplement to this number*

## HOUSES OF GLASS WITHIN THE BOUDOIR

THE paucity of fine furniture from abroad these past months, has indeed given opportunity to our designers, but it has also emphasized the difficulty of finding artisans capable of helping these designers to realize their unusual conceptions. Of capable cabinet-makers there are a goodly number, of workers in lacquer a precious few, but of makers of glass there are almost none; and just now we are especially in need of workers in glass, who can combine with our cabinetmakers and lacquerers and bring to actuality such

That the Beautiful Accessories of the Toilet, No Longer Hiding under a Bushel, May Shed Their Light upon the Boudoir, Let Us Introduce the Novelty of Vitrines of Plate and Colored Glass

By RUBY ROSS GOODNOW

delightful ideas as these designs for vitrines created by Robert McQuinn.

Very soon we shall have these eager and efficient glass-workers. Only recently they were lamenting that they could do nothing. To-day they eagerly claim the ability to do certain things that were yesterday impossible. Tomorrow they will have the courage of yesterday's despair and to-day's success, and will be doing things that before were accomplished only by the magic of the Venetians.

### THE MCQUINN METHOD

The artist who designed the vitrines illustrated here has devised a method of inseting patterns of colored glass in clear glass, which is of a wholly different order from the familiar stained and leaded glass. He uses sheets of clear plate glass, drills holes to define his pattern, and insets bits of colored glass, using a colorless water-proof cement, which is invisible in the finished work and entirely practical. The edges of the hole and of the inset piece of glass are carefully polished, for there must be no suggestion of roughness anywhere.

So far these designs have been of the simplest sort,—naïve and rounded little circles of pale amber, rose, and turquoise, to form bouquets, pale green ovals spilling along to simulate leaves, and the simplest forms of darker glass for vases or jars to contain his jeweled flowers. Often he contents himself with inseting little squares of plain colored glass in slender panels of clear glass, and these panels are, in turn, framed with narrow wooden moldings lacquered in still another color. The color schemes are designedly simple, for these vitrines must have color in their frames and moldings and stands of wood or metal, and they are designed to hold the gayest of feminine belongings. So color as color is to be avoided rather than sought; it will so surely come of itself in the future contents of the vitrine.

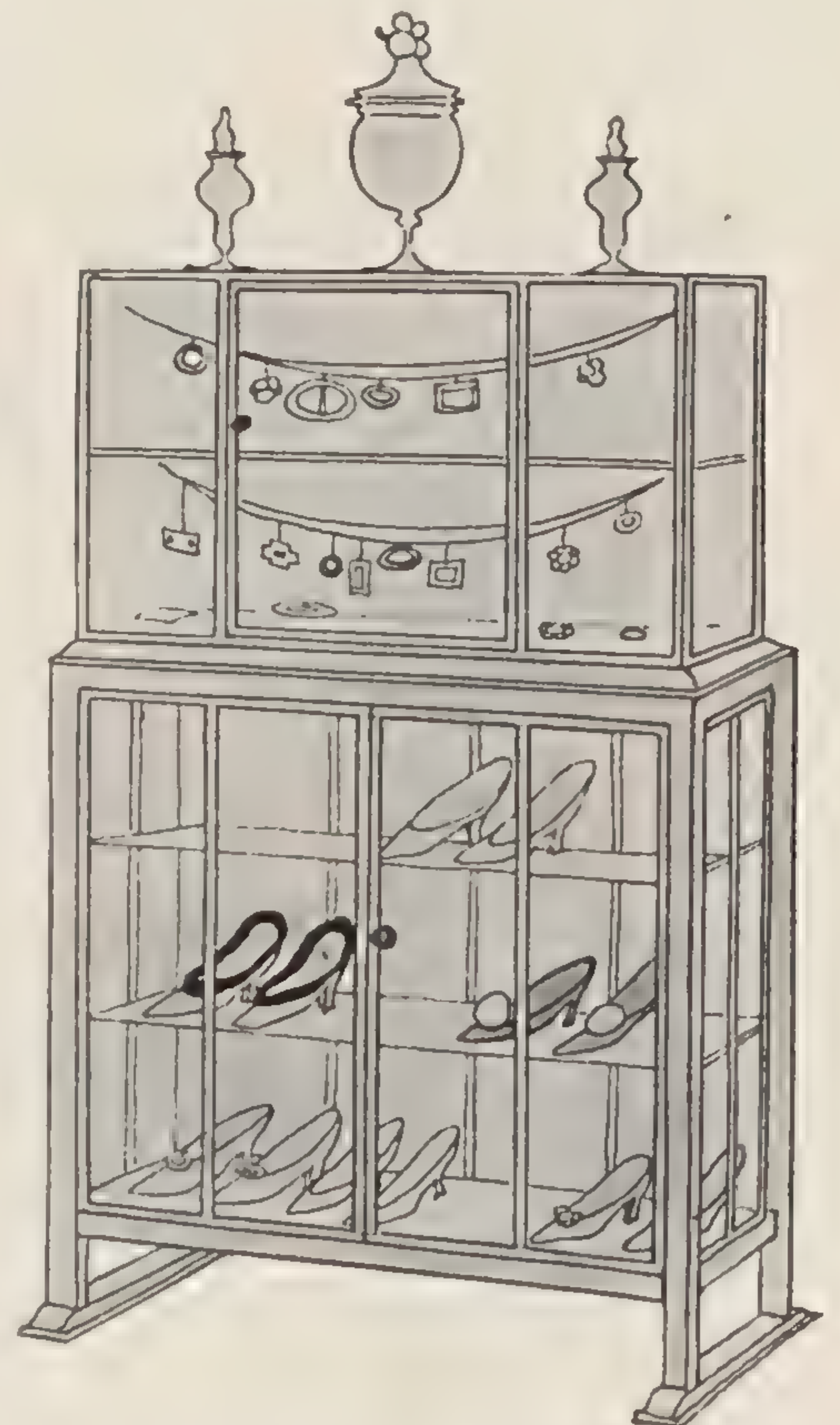
The vitrine for holding fans, shown at the top of this page, is set on a black lacquered base and the glass top and ends are framed in narrow black moldings. The arch of the ends follows the curve of the fans, the curving top turns back on hinges, and within is a grooved tray for holding the fans upright. The triumph

of the design is the little basket of glass inset in the end of the case, which seems to be a part of the fan; so surely does it follow the line of the sticks. The basket is of orange glass, and the flowers are in light blue with very light pink centers. Pale green leaves follow the lines of the open fan to the edges of the case.

A vitrine designed to hold vanities is shown at the lower left. This is a square glass case set on a stand of gentian blue lacquer, and the vitrine itself is framed in pale yellow lacquer, and has small insets of dark blue glass in squares



*Leading is not used on these vitrines, for it would destroy the effect of fragility which is their unique charm. The insets of colored glass hold by colorless water-proof cement*



*There is a danger about a vitrine such as this. Woman is, in all conscience, extravagant enough in the matter of shoes. Is it well that she be given such further incentive as this?*



THIS IS THE FIRST OF A SERIES OF INSERTS  
IN COLOR WHICH VOGUE PLANS OCCA-  
SIONALLY TO PRESENT TO ITS READERS



When the accessories of the boudoir are as lovely as these fans, they dare to live in glass houses. So infectious is their gaiety it shines through the walls so that one would think the flowers



in blue, green, and pink were decorations on the fan, whereas they are really bits of colored glass set into the case. A full description of these vitrines is given on page 52 and page 53



She can see through you as easily as though you were her veil, and through its filmy mystery she may let slip a smile. It was a clever device of hers, adding pearls and height to her coiffure

When a lady is as fair as black hair and black eyes can make her she had best go very thinly disguised to a masquerade; and she usually finds the most transparent honesty to be the best policy

Editor's Note: We have long regretted the charm lost in reproducing in black and white the colored sketches our artists delight to make, and with the advent of these lovely ladies and vitrines we were tempted beyond our strength. If the artists tantalize us too cleverly we may be tempted again—in fact we think we shall show some skating costumes in color in our next number



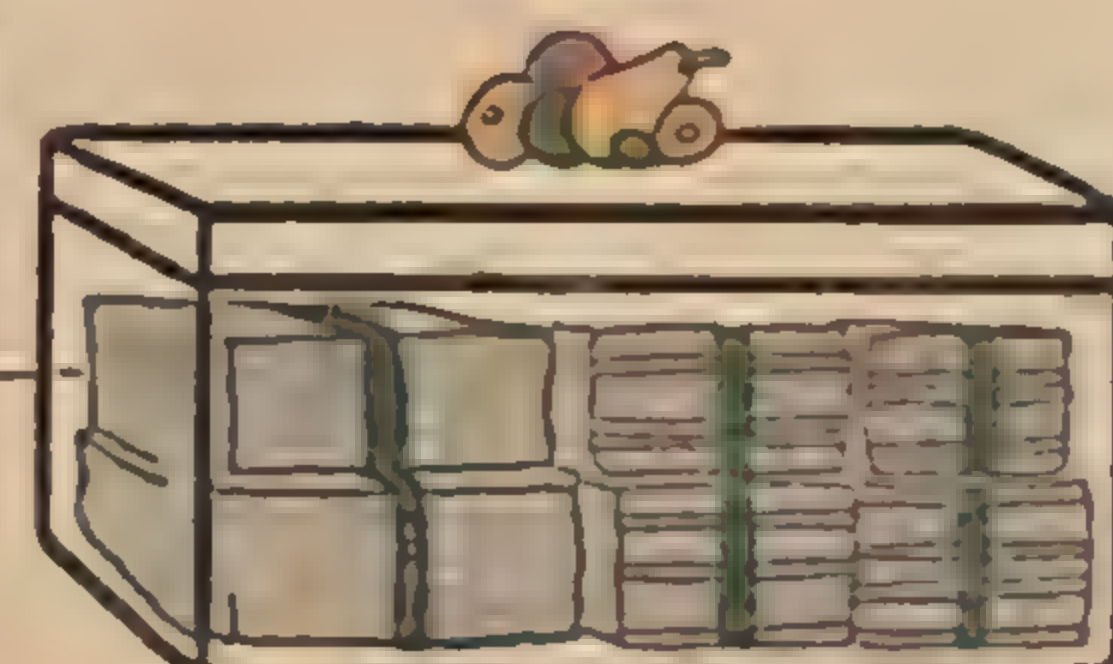
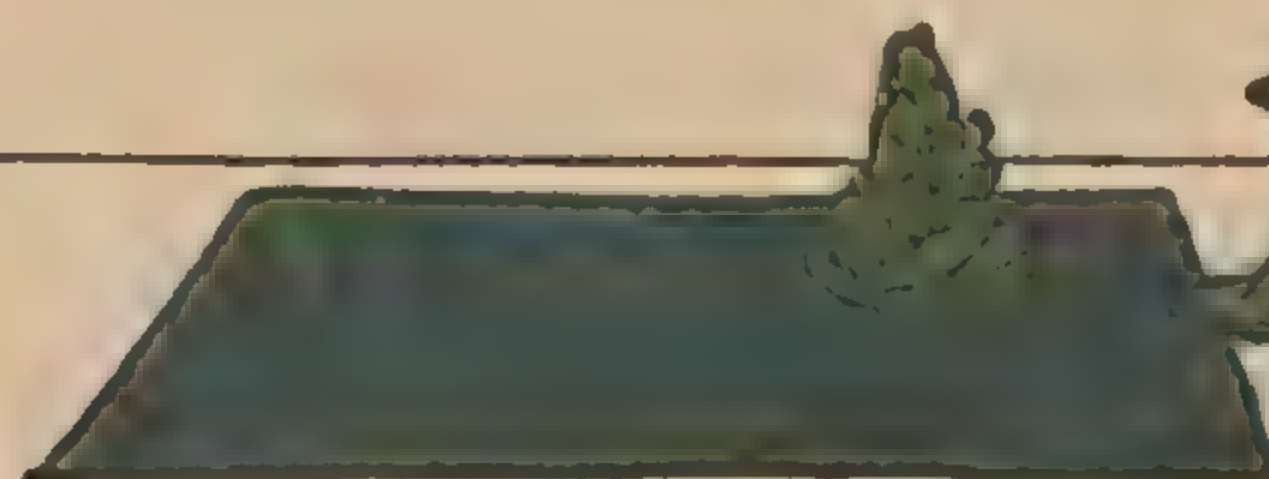
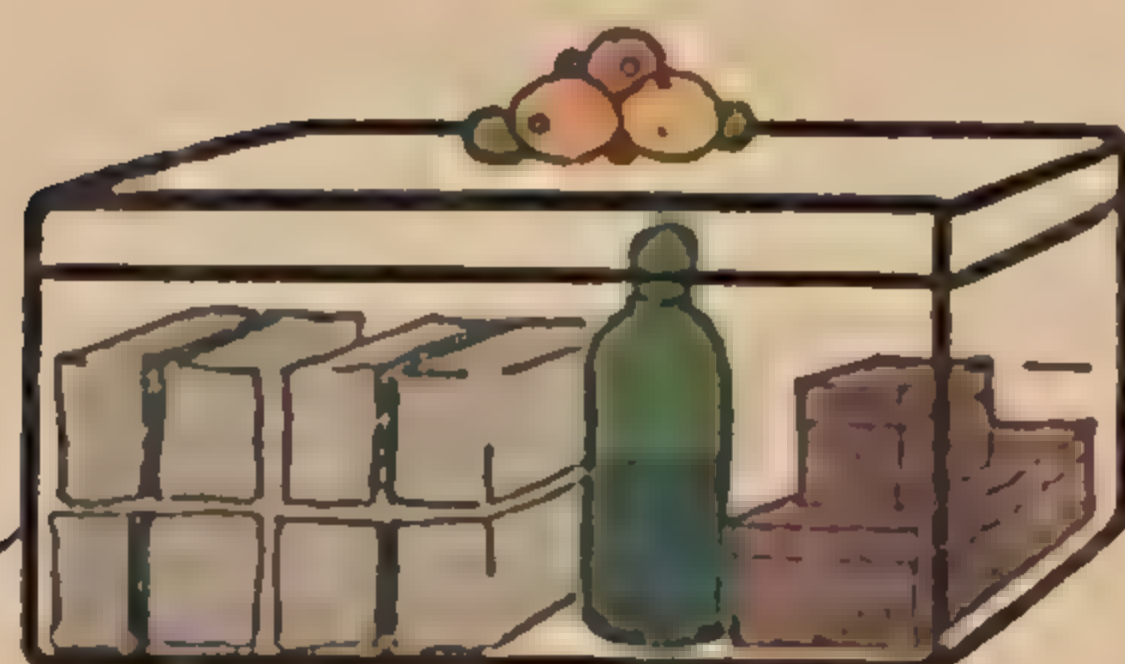
If a friend should give a "diner-de-tete" (that is when the head is in fancy dress and the rest of oneself is just oneself) one might go as a knight in a helmet of black hair, plumed at the top with curls



If one is prematurely gray, a bored expression is the thing to wear; and if one is only powdered for the masque—well, jade earrings and a black velvet choker seem to require the expression anyhow

The proper answer when a lady asks, "Is my hair on straight?" is, of course, "No." The piquant thing is to have it and one's wreath and one's smile and everything that is one's on one side

They have no more privacy than a gold fish, these green bottles of blue ink and these lavender packages of writing paper all wrapped up in blue bindings; but they need it even less for their chief duty in life is to match the blue blotter and the lavender quill pen



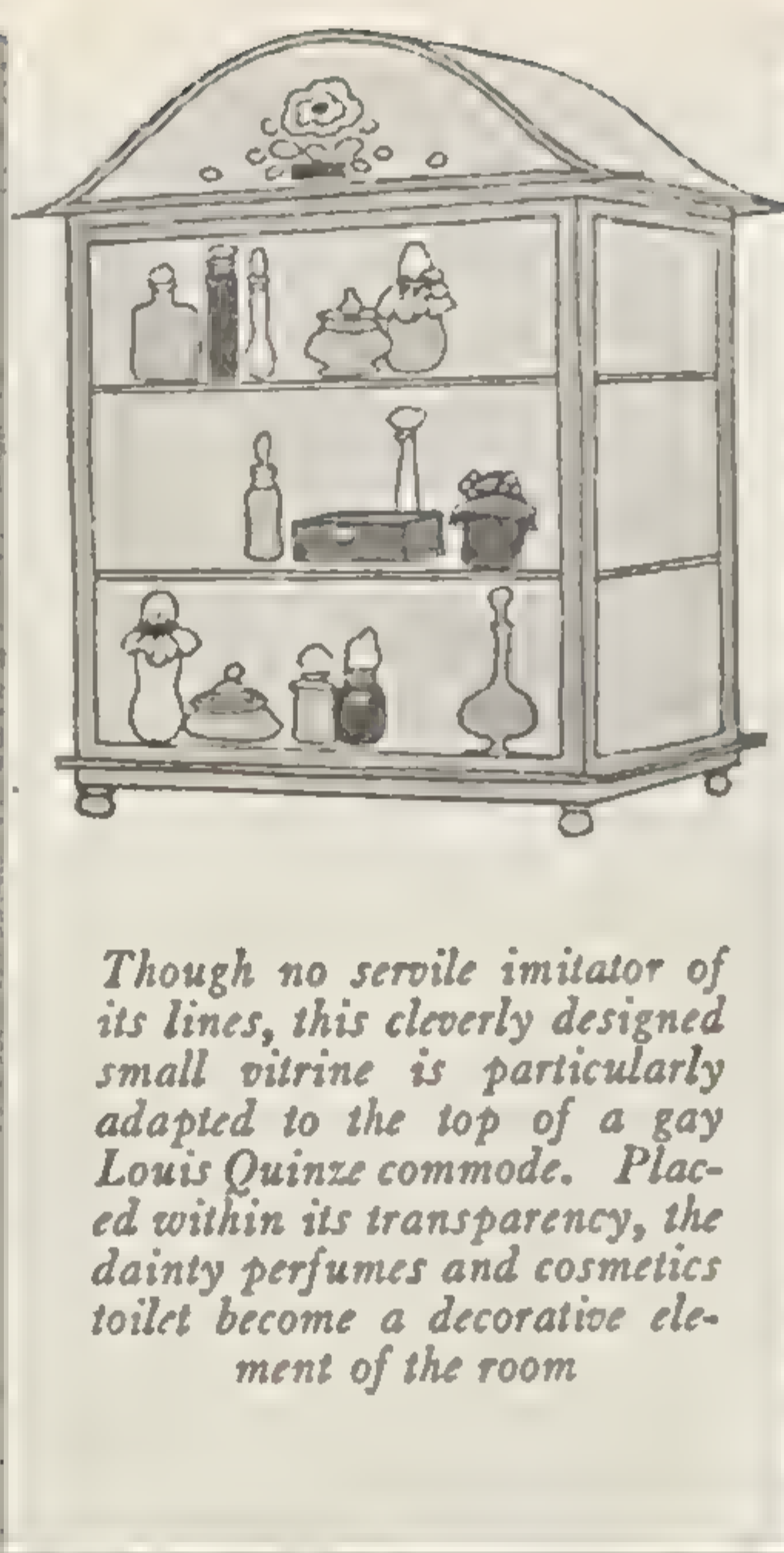








The "robe intime"—too personal a garment to appear without its mistress—finds seclusion in the silk-lined depths of a "cabinet de peignoir," the doors of which are made up of small mirrors with colored insets



Though no servile imitator of its lines, this cleverly designed small vitrine is particularly adapted to the top of a gay Louis Quinze commode. Placed within its transparency, the dainty perfumes and cosmetics toilet become a decorative element of the room



Incomprehensible, is it not, that no designer before has thought of the logic and effectiveness of flanking the dressing-table, with its mirroring expanse of glass, by two vitrines painted to match, for the accessories

in the corners of slender panels formed by extra moldings. For the top of the cabinet there is a yellow glass bowl with large gentian blue loops serving as handles—and this bowl is piled high with fruit that never grows less fresh and lovely, for it is fruit of the toil of Venetian glass magicians.

#### ENCOURAGING FEMININE EXTRAVAGANCE

Women are admittedly extravagant enough where slippers and buckles are concerned, but if a woman possessed a vitrine like that at the lower right of page 48, would shoes of cloth of gold seem fine enough? The gray enamel of the frame makes a modest setting for gorgeous slippers, and a decorative note is given by the swinging blue velvet ribbons from which the buckles and rosettes are suspended. Three jars of blue Venetian glass ornament the top of the vitrine.

The illustration at the bottom of this page shows the top of a desk with large glass boxes in black metal frames, to hold stationery and other accessories. The handles are clusters of glass fruits. The blue blotter takes its color from the blue ribbons which hold together the packets of stationery. A pale green ink-well, candlestick, and figurine complete a pleasing association of colors.

Much larger and more architectural in construction is the *cabinet de peignoir*, shown at the upper left on this page,—a glorified wardrobe built to contain the luxurious and charming *robes intimes*. This cabinet has curving doors of the full height of the cabinet and made up of small panes of mirrors, with small blue insets in the corners. The framework of the cabinet is painted buff, and lines of blue define the moldings. The curved handle is of dark blue glass, and the inside is padded with blue and buff striped taffeta.



Photograph by Gelsler Studios, Inc.

The Louis Seize shoe cabinet of Mrs. Alexander D. B. Pratt is painted French gray and has glass shelves and a brocade background. At the bottom a wood panel affords concealment for more practical and less lovely shoes

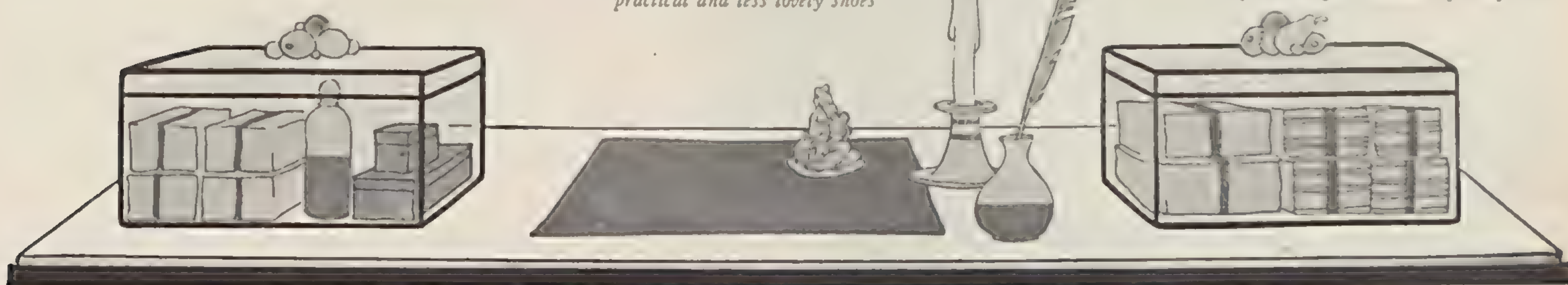
Very clever in design is the cabinet for the jars, bottles, and other attractive tools of the toilet which is pictured at the top of this page, in the middle. The framework of this vitrine is of metal, enameled in rose color, and the sides, shelves, and top are of clear glass. The top of the vitrine curves to permit the insetting of a flower and leaves set above an oblong of dark blue glass, which represents an urn. It is easy to imagine the charming frivolity of the rosy cabinet when it is filled with perfume jars, rouge pots, and powder boxes such as are designed by the group of Paris artists who do not scorn to place their artistic gifts at the service of feminine elegance.

#### THROUGH A GLASS, GAILY

A dressing-table, designed for a small room and shown at the upper right on this page, has a pair of slender vitrines on high standards beside it,—seemingly a part of it. Two sliding boards are set in at each side so that they may be pulled out to hold the bottles and boxes as they are taken from the vitrines. There are but two small drawers in the dressing-table, drawers just big enough to hold any unlovely necessities of the toilet, for the attractive ones are to be kept in the vitrines within plain view.

So lovely are these little vitrines that they justify their existence as ornaments without any question of use. They are of clear glass, with frames of red lavender—the color of the dressing-table—pointed with cerulean blue lines. The top of the dressing-table is blue, and the shelves of the vitrines and the handles of the dressing-table drawers are of amethyst glass. In the door of each vitrine there is an inset medallion of amethyst and blue glass, and an urn of fragrant potpourri should be placed on the top of each.

In the hands of the artist, the desk becomes a color composition perfected by vitrines. The craft of artistic glass-working is yet new to America, so the corner handles on these vitrines come from the glass-blowers of Italy







Photographs by B. G. Mitchell

*Many a cottage of old Suffolk gave up its weather-toned tiles to add age to the modernism of "The Croft." Timber and plaster, brick, and rough stone combine to form a whole, the unity of which is emphasized by the location at the top of a rocky hill and by the long wall of field stone*



THE PRIDE OF THIS TUDOR HOUSE IS IN  
THE SUCCESS WITH WHICH IT INCOR-  
PORATES IN A MODERN HOME RARE OLD  
MATERIALS BROUGHT FROM ENGLAND

*A gateway of carved wood which, like the tiles, came from Suffolk, gains beauty from its unexpected setting of rough stone wall and rough-hewn stone steps, and interest from its position at the edge of the wild, where it stands as an outpost of the ordered architecture of man on the borderland of nature, in keeping with both*





Caretto and Forster, Architects

*Modern comfort and sixteenth century taste bridge the gap of the years and meet in serene accord in this living-room. The paneling, the ample fireplace, and much of the furniture are wholly of the Tudor period; the great modern davenport is upholstered in tapestry of Tudor pattern, and the fine old Welsh court cupboard is wholly consistent*

CONSISTENCY, THE JEWEL OF A PERIOD HOUSE, IS FULLY REALIZED IN "THE CROFT," THE TUDOR RESIDENCE OF MR. ARTHUR S. VERNAY AT OSSINING, NEW YORK

*Hewn beams frame the entrance door and the roof is of the old Suffolk tiles. The typical Tudor arch, rising almost to a point in the center, is handsomely carved, as are the beams which support the roof. Rough stone pavement leads to the door and the old bell-pull, scrapers, and the lanterns, which hang within the portico, are of wrought iron*



Photographs by B. G. Mitchell





Three photographs by M. Rosenfeld

Except that the world's record was broken, no damages of any kind marred the races. Mrs. Henry Woodward (right), Miss Margaret Perin (left)

Mrs. Vincent Astor, at the right, stands breathless as the starter swishes his little red flag and the cars leap over the whitewashed line together



© Underwood and Underwood

Manikins were part of the vivid scene, a pleasing part in their smart suits from Maison Maurice and furs from C. G. Gunther's Sons

The Vanderbilt family has been interested in automobile racing since it began. Mr. William K. Vanderbilt, Sr., watched this trial with interest

## THE ASTOR CUP RACE RAN BY A WIDE MARGIN OVER LONG DISTANCE RECORDS

Mrs. Ogden Mills from her box watched the cars whirling on the rim of the big bowl. The distance across the infield was so great that to one, looking across it, the people on the other side seemed like restless pygmies

© Underwood and Underwood



## THE NEW SHEEPSHEAD BAY SPEEDWAY IS PROVED THE FASTEST AMERICAN TRACK

Mrs. William K. Vanderbilt, Jr., with her daughter Muriel at the race. All were tense at the last strained moment when Anderson and Rooney, running so close upon one another, finished forty-seven seconds apart

Photograph by Paul Thompson



© Underwood and Underwood



Mr. George F. Baker made one, an enthusiastic one, of sixty thousand persons to dedicate, by a day of fine racing under ideal conditions, the new Sheepshead Bay Speedway to the fastest racing in the country





THE COUNTRY HAS OF LATE  
ATTAINED TO THE DISTINC-  
TION OF A WINTER SEASON

NECESSARY ACCOMPANIMENTS OF  
THE WINTER COUNTRY SEASON  
ARE SMART SPORTS CLOTHES



The north wind has no terrors for the golfer who is forearmed with a suit of jersey cloth, belted and banded with gray angora wool, and forewarmed with an angora wool scarf muffling her to the chin. This coat, which is specially designed for the comfort of the golfer, is laid in plaits on each side of the back to give an entire freedom of movement

At the right, a hat and scarf for country wear make novel use of wool trimming. The hat, which in its brim remembers that the winter sun may be dazzlingly bright, is bound with wool and trimmed with balls and crocheted bow-knots in wools. The scarf is white chiffon cloth, wool-striped and fringed. Both may be ordered in any color



Get on lines as soon as time of any of its city centers in this sport coat, which comes in rough white serge or gabardine cloth with broad cuffs and collar in rayon, but may be ordered in other cloths and colors. This model is short enough for entire comfort in walking and loose enough to give freedom of movement for the most vigorous sports

For days of mild weather the country golfer is well equipped in the costume in the middle, above. The skirt is of black and white striped cotton, the coat of black cotton, white-bellied, and the hat of black and white patent leather. The extraordinary walking stick has a "golf and channel" bag. Models from the Vanity Fair Shop



# LIFTING *the* LATCH *of the* BOUDOIR DOOR

IT is said that a man is never a hero to his valet, and by the same token a woman is seldom a beauty to her maid. She may be made beautiful, oh yes!—and being beautiful has become the profession of thousands of fair creatures who would be still more fair; but the art is long, and time, alas, is fleeting.

The unscrupulous light of dawn searches mercilessly for wrinkles—and finds them; so that only glowing youth dares pass abruptly from the morning toilette to the outer revealing sunshine—to the cold scrutiny of the eyes of the world. To a woman who is a bit past her first youth the eyes of the world are always unfriendly. She has need of a sanctuary,—a sanctuary unsullied by the mechanical arts and devices of the toilette,—where weariness may be coaxed out of tired eyes, where “worry” lines may be smoothed away by soothing influences, where the mind may be rested or subtly stimulated according to need, and where the whole being may collect and readjust its faculties in order to meet again the disorganizing shock of daily life with a smooth brow and even temper.

## THE INNER SANCTUARY—THE BOUDOIR

Because she knew all this, some woman of forty long ago invented the boudoir, the personal rest room with its intimate comforts and subtly soothing scented atmosphere, its shelves of light and airy fiction, its unbusinesslike desk

Pity So Few Can See These Frivolous, Frilly, Feminine Things, Says the Pessimist; Fortunate Those Who May, Says the Optimist

with daintily frivolous fittings, its mirrors, cushions, and chaise longue. “All care abandon ye who enter here,” should be written large above the door of the boudoir.

A woman loves luxuries, and so the modern woman rests, or invites her soul, or gossips, clad in the latest Parisian coqueties. There is no suggestion of the peignoir in the newest boudoir gown, which might, from its appearance, be an evening gown. Such a one is sketched at the lower left. From the absurd little boudoir cap, fashioned like a hat, to the two blue shoes, the frock is one alluring bit of coquetry. Fragonard blue taffeta forms the tiny bodice and the flounces are of sheer white lace. The flowing train, of slightly heavier lace than

the frock, is worked with silver. The buttons are crystal.

Boudoir caps must now be designed especially for the tall coiffure. Sketched in the middle of the page is one of the most whimsical of these. It is made of exceedingly delicate cream lace, shirred over tiny pink ribbons.

Original in shape is the lace cap sketched on the figure at the lower right. Cream and silver lace forms this odd head-dress, and brilliant red velvet faces the narrow brim. The boudoir gown is of red velvet, edged with ermine; it fastens up the front with ornaments of red cord. Flounces of cream and silver lace fill the front of the skirt, and in open defiance of the accepted mode in skirts, this skirt is long. The square velvet train is lined with red satin. Apropos of the long skirt, there has been, lately, a persistent rumor that the short skirt has reached the limit of brevity, and that the new skirts are to be longer. Let us watch.

## WHAT'S WHAT IN GOWN AND CAP

The new boudoir jackets, defying tradition, grow tighter and more basque-like day by day. But though they are tight, yet are they loose, a subtlety of the sartorial art which when seen needs no explanation. One of these jackets is sketched at the upper left of the following page. It is of pale blue taffeta fastened with blue taffeta buttons; the jacket is scalloped all around and bound with silk; and lace frills finish the short sleeves. The skirt underneath is of



The new coiffure has its boudoir caps made-to-order



When negligées put on the airs of evening gowns, boudoir caps must needs do all they can to appear formal



Brilliant geranium red velvet falls regally over the most ingenuous of skirts, a series of mere flounces of lace





*A boudoir cap takes after the collar of a boudoir jacket and contents itself with being a scarf of silver gauze knotted about the head and weighted with silver tassels*



*A saucy bit of a boudoir jacket that fits like a basque is ruffled out at some of the edges and scalloped at the others*

*Sandals are entirely superseded in this day and age by trim little mules with most sophisticated heels and trimmings*

*Far from having nothing to lose by a tubbing, a saucy little jacket of Neptune satin thereby gains perennial youth*

white lace, with many flounces. The little turban is of white tulle, bound all about with silver braid, and the tulle collar of the bodice is similarly bound with silver braid. The narrow ribbons are of black velvet.

At the upper right is a boudoir jacket of silk and lace. The silk is called "Neptune satin," for not only can it be washed in the ordinary sense of the word as applied to fragile materials, but it may be boiled as well without injury. The jacket is trimmed with lace and ribbons and tassels, and is worn over a skirt of lace flounces.

Dainty boudoir caps are made of yellowed lace and embroidery; bits of both are carefully joined by hand and decorated with tiny roses of pink and silver. Sketched at the lower right is a black boudoir bonnet—one of the new mourning trifles. It consists of a shirred bandeau and two crushed rosettes of black tulle which form a more or less somber cloud above the face.

Silver gauze forms the head-dress sketched at the top of the page. An elongated kerchief of gauze is simply knotted about the head and the falling ends are finished with silver tassels. A similar tassel finishes the simple rolling collar.

of yellowed lace and embroidery is supplied with a pocket into which may be tucked a tiny handkerchief which may conceal a small powder-puff. For the rest, there are pillows, round or square or triangular, with the inevitable oblong one of generous proportions which fits so well into the hollow of the back.

A hand mirror, to be tucked away somewhere between the cushions of the chaise longue and consulted ever and again, is framed in blue or black velvet. That is, the back is of velvet; the mirror itself is framed in silver flowers in a frill of lace

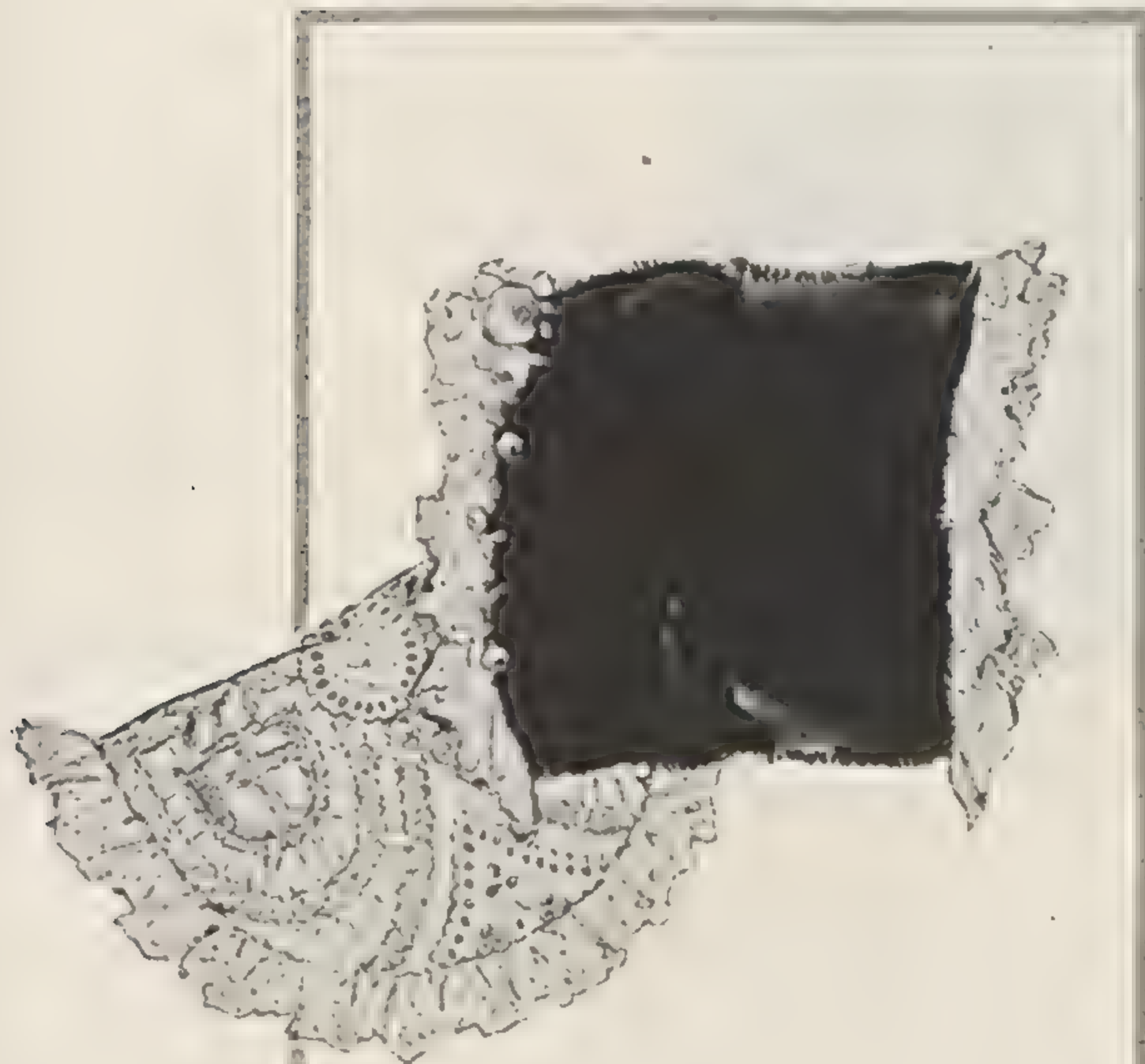
#### FUR EVEN FOR THE BOUDOIR SLIPPER

With the modern boudoir gown the sandal is considered inappropriate. Nothing short of a pert mule with a trim high heel, or a smart satin slipper, soft but shapely, is considered for a moment. Sketched on this page are several dainty shoes which are almost severe in shape, but are no less smart for that. Green and silver brocade and ermine, rose satin, light green satin, and black velvet are used for these shoes. The black velvet mule is bound with silver ribbon which is drawn through a jet buckle in front; the heel is of silver, covered on the inner side with thin black leather.

Bedroom sandals, heelless and pink, are made of soft silk or satin and edged at the top with quillings of narrow ribbon. Small roses of silver often adorn these sandals. A new one is made of narrow pink ribbons attached at short intervals to the flat sole and gathered into a rosette on the instep. Then there is a silly little moccasin of ermine lined with pink silk, and a more substantial sandal of sealskin lined with white satin and adorned with a cluster of small silver flowers.

#### FUR EVEN FOR THE BOUDOIR PILLOW

Among the new boudoir pillows there is one of soft dark sealskin, which forms an effective background for a rounded arm. It is bordered with lace and decorated with silver flowers, as shown in the sketch at the lower left. A pillow



*A lovely background for a well-rounded arm is a sealskin pillow; an embroidered pillow has a kerchief pocket*



*A mourning cap with puffs of black tulle ablow like the shadows of Mercury wings above the brow of the wearer*





Photograph by Rochlitz Studio

MRS. ANTHONY J. DREXEL, JR.

*Mrs. Drexel, who was Miss Marjorie Gould, is one of the most beautiful and charming young matrons in New York society. She has two charming children, and like her mother, Mrs. George Gould, she is an admirable mother*



## COMMODITY, NEWS; RETAILER, MR. TATTLER

The Speaker and the Hearer of Public "News" (of Private Persons One Calls It Gossip) Each Pays a Price, as Must Also the Unwilling Third Member of the Party

**M**EN and women who are as far as possible from being ordinary gossips permit themselves to help spread unproved slander of the grossest kind against public characters—politicians, financiers, actresses, social leaders. The theory upon which such gossip of the great is circulated by persons who would never whisper a word against a neighbor or an acquaintance in the every-day walks of life, seems to be that distinction of any sort gives persons a sort of historic perspective, and deprives them of customary immunities. The amours of Napoleon and the crimes of the Borgias are not gossip, but history. Thus gossip of the living great is merely history anticipated. Washington is a hotbed of gossip touching upper officialdom. There the President is everybody's great neighbor, and gossip is always busy with the White House. From the days of John Adams, who was the first occupant of the White House, to this moment, Washington has reveled in gossip of the chief magistrate and his household, domestic and political. The accusations in the past have run all the way from personal arrogance to drunkenness and wife-beating, and they have usually been untrue. Persons who have seen the inside of the White House once in a lifetime will assert with confidence the most intimate scandals connected with its occupants. "The newspapers don't dare publish it!" is the triumphant boast of these private newsmongers. Scandal, like death, loves a shining mark, and the text against speaking evil of dignities is constantly disregarded in the American home of political dignity.

**O**RDINARY every-day gossip which concerns itself with the petty doings of simple folk is apt to be relatively harmless. With all our uncharity we hesitate to spread abroad what will do another real harm, nor with the distinguished are we any the more absolved from the obligation of charity. And with the characters of public men even more than with private personages it is impossible to sift truth from falsehood amid the mass of gossip spread abroad. One public character, for years the most conspicuous man in the country, had to go to law to prove that he was not a drunkard, and the gossips have since been busy with his witnesses. The man with a mere two, three, or ten millions may escape serious gossip, but the heir to fifty or one hundred millions is accused of every sort of evil by those who never saw him and have no means of proving the truth of what they retail. President or

multimillionaire holds his good name as dear as does the simplest well-ordered citizen. It would be hard to prove the moral difference of gossip, not well ascertained and not spread for proper public purposes, concerning the great, and vulgar scandal-mongering as to every-day folk.

**W**ALT WHITMAN says that the blow returns upon him that strikes, and this is especially true of gossip, whether it is gossip of the ordinary domestic variety, with which we are all acquainted, or that concerning itself with conspicuous persons. Gossip of whatever sort after a time poisons the mind of him that utters it. The pronoun is used advisedly, for although tradition holds women responsible for most of the gossip of the world, men have much of the time been particeps criminis, for it takes two to make gossip, so to say,—the utterer and the listener. Men have done their share also of active gossip, especially as to public men and particularly as to one class of women, those of the stage. Men who habitually observe the tacit rule that no woman's name shall be mentioned in general conversation in a club, often flagrantly and outrageously violate it where the women of the stage are concerned. It is hardly true that an actress would rather be slandered than unmentioned, and in any event those who give her the questionable fame conferred by scandalous gossip tend to acquire the slanderous attitude of mind. When one thinks of the gossip that men allow themselves touching those women who minister night after night to the intellectual enjoyment of the great public, touching those who enchant us with song, touching even those who address us merely through the printed word, generosity and chivalry seem to have fled from the world.

**A**NGER, it is said, generates a specific poison in the blood. Gossip generates an even more subtle toxin; it leaves the physical man or woman whole and sound, and makes its attack directly upon the soul of the utterer. Even gossip concerning the great or the conspicuous, which we are apt to think venial, leads directly to evil, malice, and all uncharity; it returns to plague the inventor. We pray that our hands be kept from picking and stealing, but most of us stand in far more need of a prayer for exemption from that baser theft, the filching of character, which is the habit of gossip whether it concern the next-door neighbor, the President in the White House, or the woman of the stage.





# A S S E E N b y H I M

**T**HANKSGIVING marks the end of the country house season, if it can be said that in these times there is any actual division of that season from the town season. At any rate, after Thanksgiving people are sup-

posed to flock to town for at least three months. In the vicinity of New York, however, country houses are never really closed, and the week-end usually finds everybody out of town.

More and more are we making of Thanksgiving a harvest home and family festivity, and we still cling to the traditions of turkey, even if we do balk at pumpkin pie. Perhaps it is because so many French chefs have left us in these parlous days, perhaps it is for some other reason, but there is no doubt that we are going back as far as possible to simple American cookery for our menus, especially our menus on occasions of national festivity. Also, we take a great pride now in our home-grown fruits and vegetables, and in our home-raised poultry.

## ONCE AGAIN, OH YE CRANBERRIES

There will no doubt be many suggestions for Thanksgiving dinner, so I may as well make some myself. I believe that oyster soup should be served on this occasion, as it is one of our American staples. I am quite in favor of this homely dish, and I have wondered why it is not seen as much on our tables of late as some others; at least we might serve it once in a while. If one serves oyster soup—I am arranging a Thanksgiving menu, quite inadvertently—the fish course must be skipped, but otherwise sheep-head, boiled, with a Hollandaise sauce, is excellent and can be procured easily at this time of the year. Otherwise we fall back on king fish with sauce *meunière*. Hollandaise, however, is at least a compliment to those of us who are from New York and are of Dutch origin. It is orthodox to have a fish course, but I have often thought that it could be well dispensed with at times. We used to drink sauternes and white wines with it, at least our parents and grandparents did, but now we favor only one wine all through dinner. I have always liked a fish entrée, as a change, rather than fish itself. In Louisiana, they serve in season soft shell crabs, broiled and in cutlets, and necessarily sans claws and legs. This is dainty, but one could not serve shell fish in New York at a dinner, unless it were a very informal one. They are among the things we must needs reserve for luncheon or supper.

## NOT EXACTLY OPPOSING PIES

After the fish, or after the oyster soup, comes an entrée, and then the turkey and vegetables, salad and timbale, and ices. One Thanksgiving I tried a roasted goose instead of the turkey, and every one was delighted. However, I usually have a turkey sent from Rhode Island, where it has been fed largely for the occasion. If I am in the south, I take the wild bird in preference to the domestic fowl. My ancestors of the south, who never celebrated Thanksgiving—it was not known except as a local New England festival until after the war—preferred to have served, about this time, a roast peafowl. It was a regal dish. The English have pheasant brought to the table in the same way, the entire bird, feathers and all. Of course, to serve a fowl in this way one should have a dining-room furnished in period style, and almost the size of a banquet hall. One can not afford to disturb the harmony of the surroundings, and there is nothing so ridiculous as grandiose proceedings with a pinchbeck *mise en scène*.

I do not think we eat either ducks or wild geese as often as we might; and it is seldom that wild turkey is served in the game course. Now and then, of course, we have Long Island ducklings, and the canvas-

## Thanksgiving Draws the Old Line between the Country House and the Town Season, and Society Draws a New Line between the Old and the New Régime

back is a standard, but the cooks are few now who can cook them as they should be cooked. Our native game does not usually take kindly to the efforts of foreign chefs, and I always have had in New York a special cook for my game; you would be surprised possibly to know that she is Irish.

For the Thanksgiving vegetables we could choose all American vegetables, as our own vegetables include nearly everything. Sweet potatoes, candied, should certainly appear, and I prefer candied cranberries to the inevitable cranberry jelly.

I am not opposed to pies, exactly, but they are better for luncheon than for dinner. And, after all, the much vaunted pumpkin, to be the true New England product, must be highly flavored with ginger and so spiced that it is only pumpkin in color and in name. There is an ice made of creamed pumpkin and ginger which is novel. Perhaps it does not sound inviting, but I assure you that it is not bad. Another of our native products, which I like much, is the white fruit cake of Virginia. This is extremely rich and I have recollections of one kind which comes from a recipe from one of the ladies who presided over the White House nearly a century ago. This cake figures to this day at the weddings of her descendants.

## • FRUGAL NIBBLES OF CAKE

Apropos of cakes, it is strange that after all the agitation about various and sundry most excellent historical cakes, we have allowed these very toothsome dainties to be neglected of late years. I believe we have been told that they are unhealthy, and that they are therefore on the forbidden list. True, we are granted a few little nibbles of cake for tea, but even then we have to be careful not to nibble too deeply. I confess a guilty fondness for some of the old-fashioned cakes of undeniable and deadly richness. I do draw the line, however, at the monstrous creations of the 1870 and 1880 periods—marble cake, and pyramidal constructions of huge proportions.

Recently I have had some simple tea cakes or biscuits made of oatmeal and sugar, and some others made of puffed rice and sugar, which were especially pleasing. These are almost delicate enough for a babe, and even the diet sanitariums could not object to them. They make a grateful variation to scones and plum buns, and other too toothsome importations from the land o' cakes.



Having finished with fashions in food, which are, indeed, more stable than they seem, I suppose I may as well consider fashions in other things. I am glad to say that there is scarcely any change in the fashions of men's dress; everything is

conservative in this realm at least. We are wearing dark mixtures for our business suits, and we are not indulging in gay and startling ties. I think that the vogue for bright colors and vivid shades of bright colors has passed beyond our ken, without possibility of return.

When we motor or go to the country, we allow ourselves some latitude in the conventions of dress; then we wear great coats of rich browns and mixtures of reds and yellows and blues, but we do not wear such things in town. I see less and less of the careless mode of dressing, the peculiar hats and jackets and shirts of two years ago, nearly gauche they were, and too strange.

## NO THOUGHT OF ECONOMY HERE

To offset masculine conservatism, never has womankind been more gorgeously and richly appareled than now, and never have more splendid furs been worn. There seems to be a return to the days of the Italian renaissance, and I can glean from the conversation of women that they are not sparing expense in this country and that no economy in the matter of dress is likely to be practised any time soon. This or that woman thinks nothing of ordering fifty or one hundred gowns, to say nothing of wildernesses of hats. The prices of such things have not diminished either. Perhaps we may skimp on other things, but it does not appear that we shall skimp on dress—that is, not on the price of dress.

At last one old fashion has gone quite out, the fashion of the dancing class. It always had a provincial sound, and it never failed to remind one of village gaieties. Yet in my father's day in New York, the howling swells, and the howling howling swells, were represented by the Family Dancing Class and various other once famous classes. At the beginning of this century there was hardly an evening in the season but that there were meetings of two to three of these dancing classes. It was perhaps a way of bringing out girls, and keeping up the last year's "crop" by subscription.

In New York, the Saturday Dancing Class, known for years as the Mrs. Philip Sands's Dancing Class, has gone by the board for the reason that it was held on Saturday evenings. Now, even in the dead of winter, everybody goes out of town for the week-end, and Saturday evening is a desolate time in New York. It was hoped when the late dancing craze came in that the dancing classes, which had nearly all given up existence, could be revived, but the Terpsichorean fashions of this age were out of place at such assemblies. Following the abandoning of the Saturday Dancing Class came the news that Mrs. Mason will not resume the Dancing Class in Philadelphia, which she relinquished last season because of ill health.

## A NOTE OF PROTEST

Since I have a genuine interest in social customs it pleases me to keep apace with them. But perhaps I sometimes speak too bluntly of my observations. It were easy in such matters to offend some one's treasured custom; at any rate it is not surprising that lately I have received a note of protest questioning my statement as to the passing away of the fashion of afternoon débutante receptions. I did not say that there would be none of these receptions, but that there would be fewer and fewer each year. We bring about our revolutions gradually. I have already received a few cards for these affairs for the latter part of this month, but the number is far less than it has been in former seasons.



# The NEWEST ALLY in an ALLIED CAUSE



An almost incredible amount of work for the relief of the Italian armies is accomplished under Signora Bastianelli of Rome. In her drawing-room the cutting committee outlines every garment that a soldier can conceivably need and they can possibly make



The Contessa Martini-Mariscotti, Marchesa Cavaletti, and Signora Bastianelli are checking off the garments—hundreds of them—that are completed each week by the wives of soldiers and brought to the Signora's library, ready to be sent to the front

THREE months after the entrance of Italy into the war, a misguided Roman editor published an article called, "Rome, the Shirker," protesting against the inactivity of the Romans, the lack of civil organization, and of Red Cross and hospital work. This criticism brought to light the fact that Rome is the most modest of all the cities in Italy, and is not one whit behind Milan, Florence, Turin, and Naples in the work of relieving the distress, at the front and at home, caused by the war.

## AS CHARITABLE AS MODEST

The names of the very old Roman families now engaged in active relief work, families whose palaces and villas have been put at the disposal of the Red Cross, would fill a page. Indeed, the work done by American women married to Italians goes a very great way toward showing what has been accomplished in Rome by real administrative genius. The Marchesa di Viti di Marco, Duchessa Lante, Donna Susanna Lante della Rovere, Donna Elsie Torlonia, Donna Beatrice Theodoli, Signora Bastianelli, Contessa Macchi, Contessa Macchi Celere, and last, and most important, perhaps, the Principessa di San Faustino and the Signora Giuseppe Bastianelli, have

contributed a most generous share of time and money to relief work both for soldiers and their wives.

A few weeks after the beginning of the war the Principessa di San Faustino went to the substitute for the mayor of Rome—Don Prospero Colonnais, the mayor, is at the front with his sons—and volunteered to organize a soup kitchen free of any expense to the city. This work had been undertaken by the government and was divided into districts under the management of charitably disposed society women. But Principessa di San Faustino went a step further, and relieved the overtaxed municipality of the support of her kitchen.

The initial expense of this kitchen was borne by the Principessa herself and her friends, and a most generous portion of the gift came from Mrs. Leeds of America. The Principessa obtained the use of a Carmelite convent for the kitchen and dining-room, and, for the first time in history,



Virginia Bourbon Del Monte, daughter of Principessa di San Faustino, merrily supports her mother in her soup kitchen for the "maim and the halt"

the Carmelite nuns were given permission by the Pope to come out of the cloister and work among the people.

A number of young men and women of the smart set, headed by Virginia Bourbon Del Monte and her brother, Ranieri—the children of the Principessa—took upon themselves the task of serving the meals prepared by the nuns. The meals are spread in the cool clean old cloisters. Among the young people who are

serving the meals are the Contessa and Signorine Andreozzi; Contessa, Conte, and Signorine Carpegna; the Principessa Orsini; Contessa and Signorine Suardi; Principessa Viggano and Signorine Don Marcello d'Aquara; Signori Corradino, Camerata, Torlonia, Angelini, and Del Sera, and Mr. Scott. All of these war relief workers are as well known in America as in Rome.

An average of four hundred poor, mainly the wives, children, and invalid sons and fathers of soldiers, are fed daily

at this one kitchen. Tickets costing one and two cents are sold to the public to help to maintain the kitchen and these tickets are distributed among the most needy in the district. Each ticket entitles the bearer to a steaming bowl of good soup, a plate of macaroni and vegetables—or meat and potatoes—and a loaf of bread. The food is served on very much scrubbed deal-tables, in shining aluminium vessels. The aluminium ware is washed in running hot water and put into commission again with magic speed—because hunger waits for no man. Each person may have as many helpings as he pleases on one ticket, so no one goes away unsatisfied. It is the only meal of the day for most of these poor people.

## A GOLD MINE FOR INCOME

Of course the nominal charge for the ticket does not cover expenses, and the most elastic purses of friends and friends of friends become exhausted after a time. But the ever resourceful Princess conceived the idea of having her chef prepare plum, apricot, and peach jam (everybody in Rome eats jam) to sell for the benefit of the kitchen.

This source of income has proved to be a real gold mine, and for this winter Crosse and Blackwell's nose is out of joint, and

(Continued on page 112)



The smart set of Rome waiting for the nuns to announce that they may help serve the soup on the deal-tables set in the cool old cloisters



At the left of the picture are the Principessa di San Faustino and her daughter, Contessa Carpegna, helping the Carmelite nuns to serve food to the Roman poor



SINCE ONLY ALLIES MAY SPEAK TO ALLIES,  
THE WIVES OF THE DIPLOMATIC CORPS AT  
WASHINGTON HAVE SLIGHT OPPORTUNITY  
FOR ENTERTAINING OR BEING ENTERTAINED



Photograph by Aimé Dupont

*An American woman deeply concerned in the outcome of the European struggle is Mme. George Bakhméteff, who presides over the Russian Embassy. Mme. Bakhméteff has a very large and fine collection of unusual jewels*



*Since Mme. Dumba left Washington, the only feminine representative of the Teuton allies is Mme. Hussein Bey, who, as the English wife of the ranking representative of Turkey, finds herself an enemy of her native country*



Four photographs © Harris & Ewing

*Above is the Countess von Bernstorff, an American woman, who, finding herself unable to leave Germany at the outbreak of the European war, is now assisting her daughter, the Countess Portales, in nursing the wounded German soldiers in Berlin*

*Many are the odd oriental jewels and trinkets which have found their way to the bazaars for the Allies from the hands of the Viscountess Chinda, the wife of the Japanese Ambassador. Viscountess Chinda is a graduate of Bryn Mawr*

*The Countess Macchi di Cellere, the hostess of the Italian Embassy, is one of the very recent additions to the diplomatic set in Washington. Her vivacious personality is expected to add a great deal to the coming season at the capital (See article on opposite page)*





# The WAY of the DIPLOMATIC CHATELAINE is HARD

WITH the opening of the Washington social season the capital is wondering if it has to pass through another winter of diplomatic discontent, of cliques and factions, of alliances and ententes,—a season such as it experienced last winter when it was necessary to watch one's step, and to watch one's invitations and acceptances.

The reason for this extreme care lies, of course, in the fact that Washington is more than the capital of the nation—it is the temporary residence of a score of ambassadors and ministers, with their wives and families, and the majority of these functionaries are directly interested in the struggle for supremacy which is being fought out on the other side of the Atlantic. Thus, while the approaching marriage of President Wilson assures to Washington a season of social activity, the problem of diplomatic social life remains unsolved.

## OFFICIAL NEUTRALITY

Officially, Washington is neutral; in reality, it is intensely partizan. Its society has been forced to take sides in the European War by the dictum of the diplomatic corps that hostesses who entertain representatives of one of the warring nations can not entertain those of another. "She who is friendly with our enemies can not be friendly with us," is the way one diplomat phrased the matter, and Washington, already clique-ridden, was thereupon split into two camps which, if they were not armed, were at least upon the defensive.

In the center of these camps, forming the pivot about which they move, are the hostesses of the respective embassies of the nations engaged in the struggle abroad, the feminine guardians of diplomatic peace. The post of hostess at one of the big embassies at Washington has long been looked upon as an exceptionally pleasant one, but at present the women of the embassies inevitably show the strain of the past year. Living under the pressure of constant anxiety for relatives and friends at home, these women have, aside from any question of social complications due to the war, little heart for gaiety, and have given up the frivolities of social life for the more absorbing work of raising money for war relief. Washington, from all indications, is booked for another winter of knitting parties and charity bazaars.

## MME. JULES JUSSERAND

Among all the women who have labored indefatigably to preserve the diplomatic peace, and to do everything possible toward assisting her own suffering people, the name of Mme. Jules Jusserand, wife of the French Ambassador and *doyenne* of the diplomatic corps, must be placed first.

Hardly a day has passed since the commencement of the war that Mme. Jusserand has not been busy with some errand of mercy connected with the French soldiers, their wives or children. Bazaars, exhibitions, *thés dansants*, everything in the catalogue of social entertainment has been fostered and patronized by this tireless woman, and the results have more than repaid the work and time expended. The exact amount of

If a Body Meet a Body Comin'  
through the Capital, if a Body  
See a Body Need a Body Speak?

money, food, and clothing dispatched to France through the efforts of Mme. Jusserand will probably never be known—but the total value runs well into five figures, with a good-sized numeral in the lead.

Perhaps the work of the wife of the French Ambassador has been somewhat

lightened by remembrance of the aid given to the struggling United States by the French during the days of the Revolution, and, too, by the fact that she is American (née Eliza Richards); but something more was needed to crystallize this feeling into money and clothing, and this "something" was sup-

plied by Mme. Jusserand's irresistible personality, which caused two contributions to grow where only one was contemplated.

But the American-born wife of the French Ambassador has not confined her activities to accepting gifts for the soldiers of France and saying, "Thank you." She determined to show her gratitude and that of her country in a more positive manner. That is one reason for her frequent visits to the Home of the Little Sisters of the Poor, where she personally assists the white-capped nurses in their care of the sick and indigent and even helps to cook and serve the food. Everything material that Mme. Jusserand can spare goes to her beloved France, but her aid and assistance is lavished upon the poor of the city which has aided her to collect funds and boxes of clothing for the brave soldiers in the trenches.

## LADY SPRING-RICE

Another of the women of the Allied group who subscribes to Mme. Jusserand's plan for showing her gratitude to America is Lady Cecil Spring-Rice, wife of the British Ambassador, and one of the more recent additions to American diplomatic circles. Lady Spring-Rice is to be found at the Washington diet kitchens at least three times a week, and great has been her practical aid in caring for the children of the poor who are dependent upon these depots for their sustenance.

The wife of the British Ambassador is the daughter of the Right Honorable Sir Frank Cavendish Lascelles, P.C., G.C.B., G.C.M.G., G.C.V.O., and her first visit to the United States was made during the early nineties, when her father was First Secretary of the Embassy at Washington. Her return to the capital as the wife of the Ambassador, Sir Cecil Spring-Rice, found her, therefore, not unacquainted with the city and its social life, and she was enabled to pick up the threads of her official experience where she had dropped them a number of years previous.

One of these threads was a friendship with Mme. Constantin T. Dumba, the young and pretty wife of the recently recalled Austrian Ambassador, whom Lady Spring-Rice had known in Vienna. It was one of the minor tragedies of the war that this friendship should be broken by the outbreak of hostilities, for it was not, of course, diplomatically possible for them to continue their friendship.

When they unavoidably met in the street after the declaration of war, Lady Spring-Rice and Mme. Dumba always looked in opposite directions. There is a well-authenticated story, however, that when "Muggins," the Airedale terrier belonging to Mme. Dumba, was run over and killed in front of the British Embassy, Lady Spring-Rice stood at her window and wept. "Muggins" and she had been great friends before the war broke out in Europe, and one can not be expected to carry one's racial animosities as far as the enemy's canine pets.

## MME. BAKHMÉTIEFF

An American woman deeply concerned with the outcome of the struggle in Europe is Mme. George Bakhmétieff, who presides in the Russian Embassy. (Continued on page 112)



Three photographs  
© Harris-Ewing



Lady Cecil Spring-Rice, wife of the British Ambassador, is the daughter of the Right Honorable Sir Frank Lascelles. Besides doing war relief work, she visits the Washington diet kitchens



Mme. Emmanuel Havenith, chate-laine of the Belgian legation, who with her little son is photographed above, is not to be deterred from Belgian relief work by difficulties real or fancied

Among the women who have worked indefatigably to preserve diplomatic peace, the name of Mme. Jules Jusserand, wife of the French Ambassador and herself an American, is first



NEGLIGÉES, AS THEY BECOME LESS  
AND LESS SUBSTANTIAL, BECOME  
MORE AND MORE ILLUSIVELY LOVELY

A CLOUD OF CHIFFON MADE A THING  
OF SUBSTANCE BY METAL THREADS  
—THIS DEFINES THE NEGLIGÉE

*A Doucet negligée, lovely enough to satisfy the most extravagant taste for dainty feminine things and by its color suited to quite formal negligée uses, is that below. The material is dark blue Georgette crêpe embroidered in silver so as to leave a plain front panel, and caught at the waist with a silver cord. Dark blue chenille—a new finish—outlines the neck of the bodice. To shadow the sleeves to the hands and the underskirt to the hem, plain Georgette crêpe is used*



*The fine distinction between tea-gowns and other gowns was almost overlooked in the gown below, but not quite. Its ground color is French blue—perhaps the loveliest of the light blues. The satin of the under-robe is clouded with an écreu net traced delicately with gold thread. This over-robe discloses a panel of the satin, and a girdle of satin is caught with a metal ornament. The full sleeves and the frill above the collar of gray fox are French blue tulle*

*The dainty negligée above is a fantasy of white and silver framed in scarfs, one lavender and one green. It is all of Georgette crêpe. The white of the gown is embroidered with silver and white and girdled with a silver cord, and the shoulder-straps and the bracelets that catch the floating drapery are silver braid*







*In the negligée above, a light-some affair, white tulle and silver thread lace overlay silver cloth, and salmon colored velvet and kolinsky combine to top with a certain dignity a graceful negligence they but half conceal*



Photographs by Ira L. Hill

*Take white tulle and brocaded velvet, silver cloth and lace, and a bit of kolinsky, drape them one upon another in the fashion illustrated above, edge one with another so that the light comes through the lace, and there results a negligée that for grace and freedom of line is not often equalled. The back view below shows to better advantage, perhaps, the distinguishing drapery*



*The dainty evening negligée above flounces its way into favor; four times its chiffon surface is ruffled with cream colored net appliqué lace. Peach colored chiffon is not ineffective as a drop skirt in a garment made to cling and to follow the figure. The back has a big wing-like bias of peach colored red satin. The negligées shown on this page designed by B. J. Teller and Company*

VELVET AND FUR ADD THEIR WEIGHT  
TO THE CHARM OF THE NEGLIGÉE

UNCOUNTED YARDS OF LACE AND CHIFFON  
CLOUD THE QUESTION OF THE NEGLIGÉE



# BEAUTY BOUGHT AND PAID FOR

A STROLL by day down Fifth Avenue, shop-windowing as one strolls; a ride, at any hour, hypnotized the while by those oblong works of advertising art, "hung high" by the judges of the purchasing public; one glance, not too cursory, through the advertisements of a magazine,—and there simply can not be any mystery of the feminine toilet left unrevealed to the imagination of mere man. On one page, he reads of a cream promising eternal youth; on the page opposite, a corset holds out the same hope. In the farthest window of that corner shop, he sees a waxen manikin wearing the filmiest of negligees and smirking approvingly upon black chiffon lingerie posed about her. In the hair-dresser's near by, he dares to recognize a coiffure the like of which may—or may not—have rejuvenated grandmamma at the opera last night when she looked so well.

## THE PANIC OF THE UNKNOWN

And yet—did you ever see a man, an ordinary, nice, American man, enter the reception room of a beauty specialist? Yes, panic is what it's called, but it is that delicious sort of panic such as a woman feels when she makes her first bet or is about to be married. The room smacks of the intimacy of the boudoir, and who is this lovely lady of the flawless skin who proprietorially whisks his wife from his side into a curtained enclosure and asks him if he wishes to wait or whether he will return in an hour, "when Madame will be quite through,—oh yes, quite"? Suppose he waits? He will sink into a chair, designedly comfortable, and over the top of a magazine, a smart magazine, American, English, or French, he will try to get his bearings in this to him uncharted feminine land.

These New York *maisons de beauté* are as varied and numerous as are their patrons. There is the small and exclusive individual who is known entirely through personal recommendation and who really has no *maison*. Once, twice, or thrice a week, she



*An ideal combination of pleasure to the eye, comfort to the body, and practical convenience for every sort of work is this treatment room of a specialist in the art of feminine beauty*



*Old French with discreet touches of new French, is the scheme of decoration in this "maison de beauté" and a point of note is a daintily perfect rest room, the curving wall of which is seen at the back*

calls at the house and manicures, pedicures, massages, shampoos her client to a state of blissful perfection. She may be able to do one of the above services, or she may be able to do all four of them, but whatever she does she does superlatively well. Others there are who have each a little studio, but who give as many treatments out as in the studio. To a third class be-

long the establishments such as are illustrated here,—charmingly furnished, well-equipped rooms, to which a fatigued woman finds it a pleasure and a relaxation to go for an hour.

## WHEN POIRET SUPERSEDED CHINTZ

London set the chintz fashion as the correct decoration for the beauty salon and a very neat and pretty fashion it was. But as recently as last year, the imperious cry of, "Be distinctive, be individual at all costs" was heard by some of the purveyors of beauty and the chintz colors were lowered and the colors of Monsieur Poiret were unfurled. The modernist ideas in art have been, perhaps, the most

*(Continued on page 116)*



*A continental specialist, famed for her skill in all the great cities of Europe, has a strikingly original salon decorated with the art of a Russian sculptor and a Russian painter of modernist convictions*



*Deep tan walls, black and gold hangings, and well-chosen furniture give a gracious atmosphere of restfulness to a long salon flanked by treatment rooms and lighted with a softly golden glow of shaded lamps*



## ACCESSORIES WITHOUT WHICH

## NO BOUDOIR IS COMPLETE

## OTHER THINGS WHICH ADD

## COMPLETENESS TO ANY BOUDOIR



Wearing the ribbon renders the champagne glass not only innocuous but useful on the dressing-table; \$2.25

A Kate Greenaway boy assists the pantaloned English "miss" opposite him to uphold boudoir books; \$6.75



Joyous accompaniment to baby's toilet is a white metal powder box that plays a tune if the cover is taken off; \$8

Boy and girl book-ends—also pretty lady book-ends—in painted wood are appropriate for the dainty boudoir



Once women hid jewels in mock volumes; hence this deceptive jewel-case volume in brown French leather, hand-tooled richly with gold; \$8.25

Welcome among upholstered things is a green lacquer Adam settee (above) and two chairs; set, \$225. Rose cushion, \$30; floor cushion in brocade, \$135



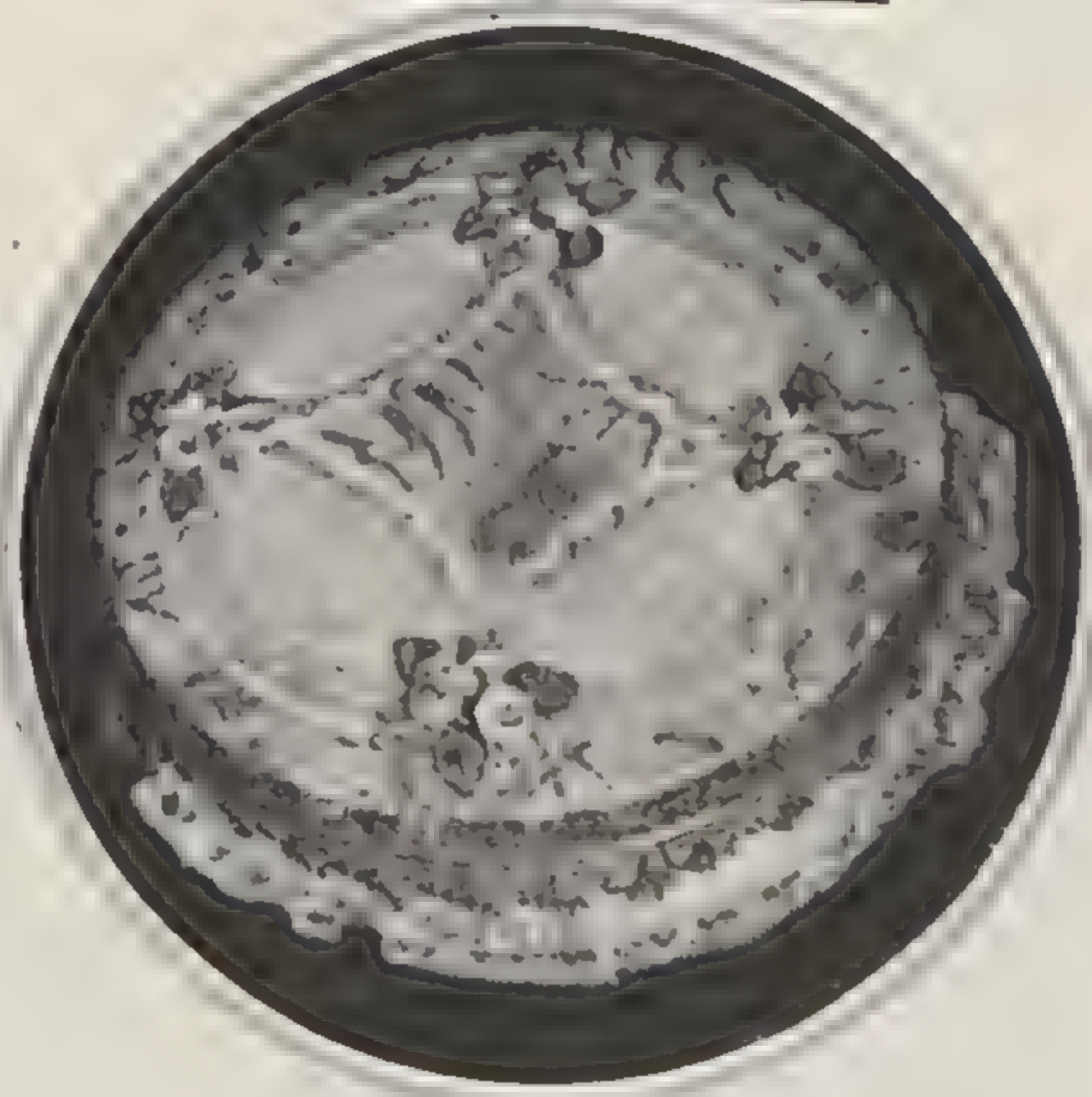
The center in the bouquet of the painted lady at the left is a telephone transmitter. The rest of the instrument is obliterated by her personality; \$5



Bluebird and flowers on black wicker make a pleasing ornament, into which one may put her embroidery materials, if she so should desire; price, \$6



The perennial happiness of bluebirds lends gaiety to a white enamel wicker scrap basket, which is decorated at top and bottom with a gilt band and is lined with blue silk; \$7.50



No boudoir could be complete without its boudoir bonbon box, preferably round; gold lace, embroidery, white lace, and silken roses testify to the fitness of this box to fill that arduous position; \$6.50



Boudoir hygiene demands the least likely puff of germinal atmosphere, and the consequence is a gold-faced, hand-tooled basket, with mirror in the cover, to hold them; \$1.50





## ON HER DRESSING-TABLE

IN THE year of our Lady Vogue 22, —that is, in the November 15th issue of Vogue, 1914—there were certain speculations made as to what America would do now that the French artists who compounded perfume oils and the men who did glass-blowing were gone to the front. It seemed then, at the outset of the Great War, that even should the flower fields escape being the battle-fields, the culled blossoms had small chance of reaching this country in the essential oil state. Fortunate were the large American firms which had enough oils stored away to last several years, for those French establishments which had branches here, and which imported only the finished products, frankly admitted that they had on hand just material to last six months. Such was the situation a year ago.

Then America did some serious thinking and acting, and many were the industries which took out their papers as American citizens, or began to acknowledge their citizenship. After the first panic there were readjustments in regard to importations, and the customs are busy again now; but the impetus given by that initial fear of being cut off from European supply has had its effect—what effect may be seen in some of the preparations shown with this article.

To the amateur in perfumes the changes may not seem striking, for she does not know what effort has been required to obtain a rounded shoulder to a bottle instead of a square one, an oval box instead of a round one, a subtle label instead of an obvious one, and just the right color scheme in bottle, label, neck ribbon, box, and the perfume itself so that there may be perfect harmony or beautiful contrast.

### TELLING DETAILS

Both Russia and France have contributed to the charming group of toilet articles shown in the middle of the opposite page. The topmost bottle swells with pride over the French aromatic vinegar it contains—a toilet preparation, by the way, which the Parisienne uses much more than does the American. A few drops of it in a warm tub make the bath restful and revivifying. This round bottle, with its varicolored cord and black stopper, lives in the tall round black and green and silver box at the left of it, and costs \$4. French also is the "Eau de Cologne Russe," shown also in the large group on the opposite page. In this case a bottle at once sturdy and graceful is filled with a cologne which has more sweetness than

Beauty Calls to Arms and Platoons of Pretty Perfume Bottles Appear with Dapper Little Regiments of Cold Cream Jars and Powder Boxes for a Rearguard

is usually possessed by this balm for tired nerves. Back and front the bottle is of clear glass, and of clouded glass are the sides and the stopper. It is priced \$3.50.

The cathedral minaret and the lady's head-dress are insignia enough to tell one that the bottle to the middle left of the

group is from Russia. That and the bottle below it, labeled with a Japanese mouse-mee, are from a Russian firm which came into being in Moscow in 1864. The founder began by making soap without any machinery and assisted only by two workmen, and now—well, these two

before-the-war products speak for themselves. A boyar, a member of the old Russian aristocracy which was abolished at the time of Peter the Great but is still extant in Rumania, stands sponsor for one of these perfumes, the one at the left of the group. Its odor is pungent and unfamiliar, and suggests an incense rather than a perfume. The label is of metal, cleverly tarnished to the appearance of age, and the box which holds the bottle is of gray green wood with the lid and corners of tarnished beaten metal. Its price is \$6.50. Quite different is the treatment of the other container, the one shown at the bottom of the group. This is lightly treated, as light as the feet of the Japanese dancing girl to whom it is dedicated. There is a simple bottle, a cut glass stopper rather flat in effect, and a daintily painted label. This oriental scent is encased in a box which follows the irregular outlines of a Japanese temple, and which is richly colored in golds and oranges. It is priced at \$3.50.

### AN INTERIM

May one deviate a bit from the perfume path to admire the black lacquered tin patch-box shown in the middle of the group on the opposite page. The lacquered box is one of a growing family of tin boxes which are now considered smart to use as retainers of patches, pins, cigarettes, and sundries. They are round, or oval, or oblong, or scalloped, and are lacquered black or in colors, with painted flowers and birds and beasties rampant. All the work is done by hand, so that one can have boxes in color scheme to order. They range in price from \$1.25 to \$10.

To the woman who smokes, the little mauve leather case at the upper right of the opposite page would be a delight. Against the moire lining lie a mauve ivory holder with a gold tip, and four white mouthpieces. Between the lips goes the mouthpiece, which fits into one end of the ivory holder, and at the other end of the holder goes the cigarette, with the result that the end of one's smoke is about eight inches from one's nose. Thereby hair tendrils escape being burnt, fingers escape being stained, and Madame escapes being unfashionable. The cases come in blue, mauve, tan, green, and bisque colored leather, and in black patent leather. With a gold-mounted holder the case costs \$6.50; with a holder-mounted in silver, the price is \$5.

In the days when gods were taken more seriously than they are now, there ever burnt before their altars in the shallow bowls of tripod vases, rare oils and







*A slim pointed flask of sweetness in an ancient tripod to pleasure a modern goddess*

of fair southern women to another. One jar contains a cream colored skin-renewing cream. The second jar contains a rose colored paste, which is used instead of rouge and is applied to the face with a damp sponge. When this paste has dried, the contents of the third jar, a white paste, is put on the face instead of powder. When this, too, has dried, the complexion will be delicately tinted and of a satin-like texture, yet without a hint of make-up. In each box is a package of soft, sterilized papers, with which to wipe off the surplus paste. The price is \$3 a box.

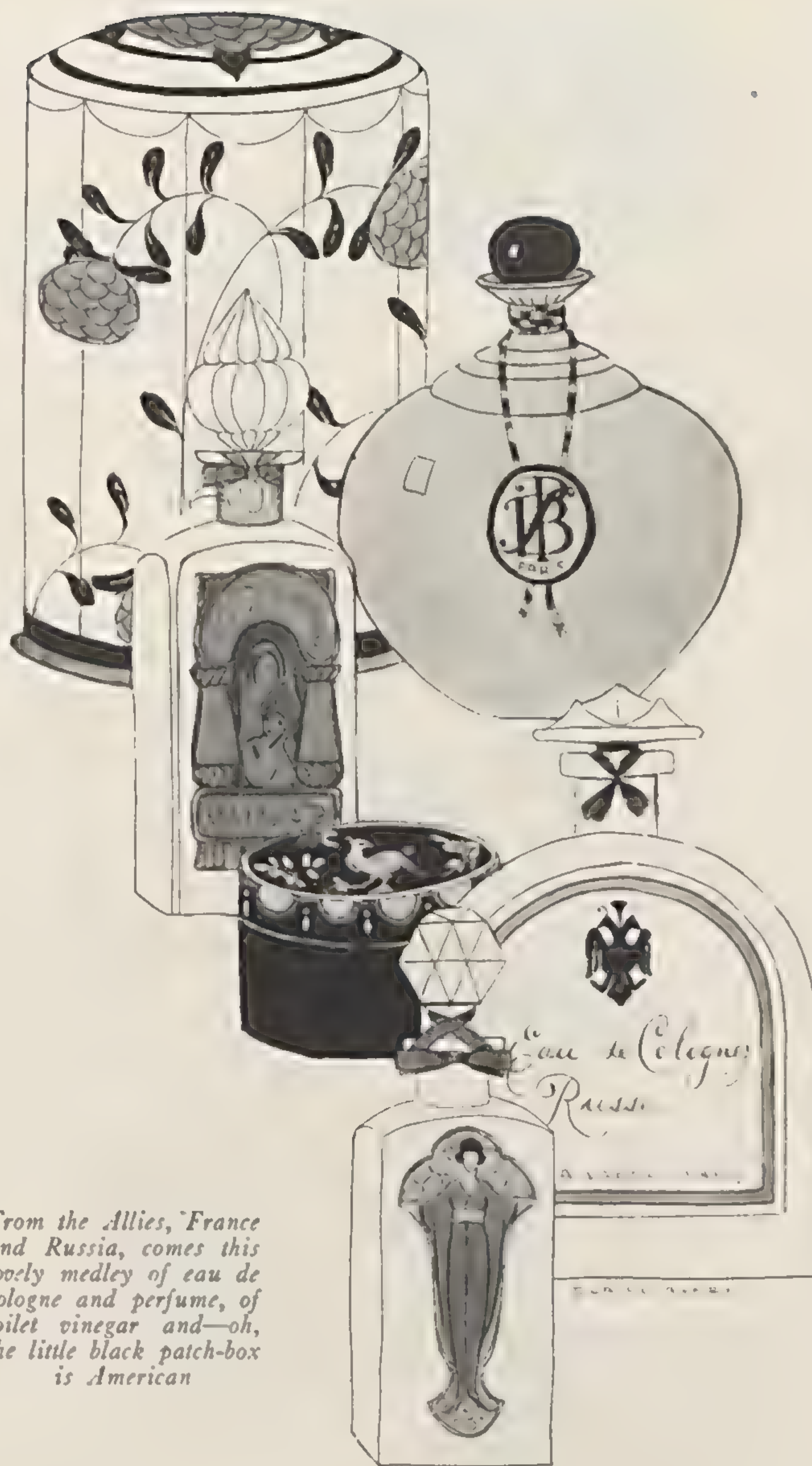
At the lower right on this page stands a box that looks as if it were covered with time-aged chintz, and fittingly so, for it is filled with a potpourri of flowers of other days. They will perfume a room most delightfully for \$1. Hobnobbing with this box is a white china cream jar, old-fashioned in shape and decorated with gold leaves. The cream is a skin nourisher and strikes a pleasing medium between the greasy and the greaseless cream. Its price is \$1.

Two or three years ago the perfection of perfume bottling was attained in a lovely French creation signed by Lalique, which, filled, sold here at \$75 a bottle. The Frenchman who sent it over was the pioneer of the modern expensive fancy package makers. Since the war, though not because of it, he has poured his exquisite essences into simpler, but no less artistic, bottles, because he feels that the flair for the extreme package de luxe is over—at least for a while. One of these simpler bottles, a Lalique bottle too, which is designed to please us this winter, is shown at the lower right on

incenses. At the upper left of this page is a golden tripod, and in the slender flask is the rare oil, a Russian perfume, the lovely and lasting sweetness of which would please the most particular. That this perfume costs \$15 is naught.

#### AN AMERICAN BEAUTY BOX

The box at the lower left of this page might well be tied with red, white, and blue ribbon, for the essentially American contents are said to be made by secret beauty formulas handed down from one generation



*From the Allies, France and Russia, comes this lovely medley of eau de cologne and perfume, of toilet vinegar and—oh, the little black patch-box is American*

page 72. It is dedicated to "Madness," to that happy light-headedness which a whiff of something lovely, pungent, may inspire. The case it comes in is one of those "smartly tailored" affairs of red morocco, lined with red moire. Completely boxed, the bottles of perfume come in two sizes, and are priced at \$7 and \$14.65 respectively.

#### WHAT ROSALIE RECEIVED

Miss Rosalie Hill is engaged. Miss Rosalie Hill is pretty. A pretty piquant affair is Miss Rosalie's nose, and always well-powdered. Miss Rosalie has a friend, a knowing friend, who sends her as engagement present that chic black satin box shown at the top of page 72. Gold lace ruffles the box, and strings of

gold and blue ribbon roses cross the lid. Inside—is what you see outside; forty of those little square packets, each with R. R. H. stamped upon it, and inside each packet a sterilized pad of soft fiber saturated with the right shade of powder. Besides these forty pads, there are one hundred and four more in a plain box to refill the satin box when it is empty. For this gift, Miss Rosalie's friend paid \$3.50 for the box, and \$4 for the pads.

One of the thin little pads is just right

to slip in the handbag or pocket, or in the top of the evening glove. The woolly fiber holds the powder so evenly that it can be applied to the skin with a reliable smoothness that makes a mirror unnecessary. The pad is made up of several layers of fiber so that each layer can be removed as it is soiled. When there are no Rosalies in question, these pads can be obtained without a monogram in boxes containing the following quantities: fourteen for 25 cents, thirty for 50 cents, forty-two for 75 cents, sixty for \$1, and seventy-five for \$1.25.

#### A BEVY OF PERFUMES

With sixty years of excellent results to give him courage, the head of one large New York perfume house has concentrated more than ever these past twelve months upon creating something that he, personally, might be proud of. "My containers must be worthy of their contents. I shall work for the one woman of good taste, rather than for the ninety-nine who do not understand," this man has said. A few of the containers he has made are shown on page 72.

At the lower left of page 72 is a bottle, beautifully cut, Greek in simplicity of line and in motif, and placed under the kindly auspices of the god of love. Double stoppers retain the sweetness of the perfume. As this bottle lies in its leather-finished case of olive green, lined with yellow satin and clasped with a jewel, one does not hesitate to pay \$7.50 for it.

Unevenly octagon is an inadequate way in which to describe

the bottle to the middle left of the group running down the middle of page 72. One must see it to appreciate the oddity of its cutting. Pale green is the delightful liquid, dark green the neck-ribbon, and the linked medallions are green and gold. The box which holds this bottle is of emerald green leather lined with green satin, and the beautifully consistent whole is priced at \$5.

Just below the bottle described is a toilet water in a new type of bottle. Within its generous squareness the bottle holds a water which has the strength of many of the ordinary extracts, and in scent is rather spicy. The twisted gilt stopper and the directly designed label accord well with the straightforward lines of the bottle. Its price is \$1.50.

#### THREE FLOWERS

Three flowers have entered into the composition of the perfume shown at the bottom of the group in the middle of page 72. The perfumer says that it has the power to give at different stages the impression of the three flowers used in its composition. This sounds like magic, but modern perfumery is old alchemy, and alchemists were often burned for magicians. The price of this scent is \$2, and as it rests in its lavender-lined box it is as lovely to see as to use.

The slim little bottle above the Italian orris shows what can be done for \$1. Aside from the excellence of the extract it contains, one must admire the clouded glass stopper, the lines of the bottle, and the dainty celluloid label.

Eight ounces of orris from the real Florentine iris is wrapped in the pale green cloth bundle sketched in the group in the middle of page 72. To the knowing woman this is the sachet par excellence with which to scent one's wardrobe. It costs 75 cents.

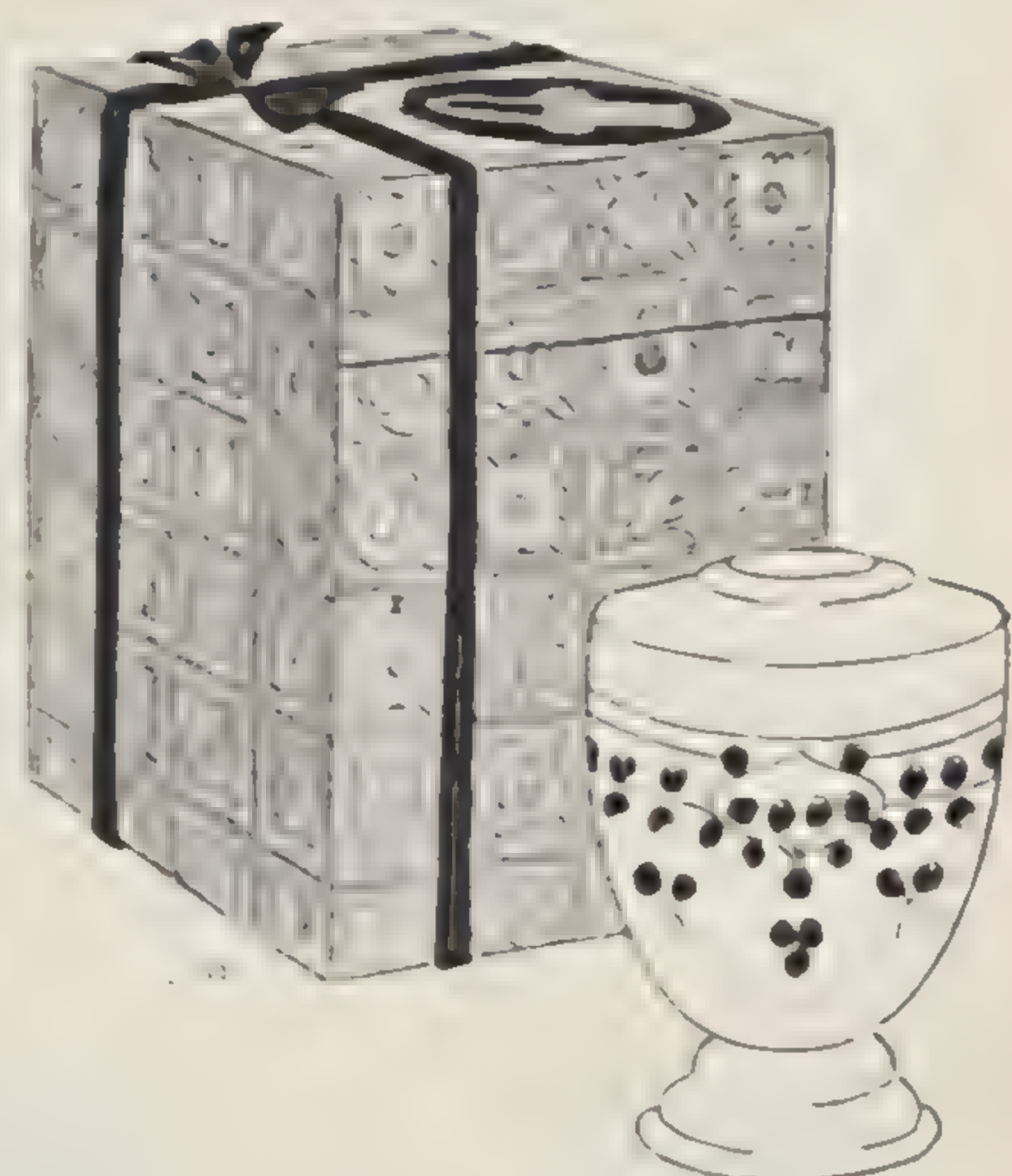
At the top of the group of articles in the middle of this page is a jar of English lavender flowers which are—well, English lavender flowers, than which there is no fragrance that is more lasting, lasting in scent and lasting in the fondness it inspires in its users. The stopper is of



*"The farther a cigarette tip is away from the nose tip the smarter," say the holders*



*Old southern formulas for a skin-renewing cream, a paste to use instead of powder, and a rouge paste have been jarred and boxed*



*A sweet potpourri of flowers of other days, and a china jarful of a beauty cream are both charming articles for madame's dressing-table*



gray and gold enamel, and the label is very simple. The jar costs \$1.

#### A TEST AND ITS RESULTS

Last year a well-known American firm made a daring test of their perfumes in which six different odors were compared—three of the most popular French perfumes and three made by this firm—and submitted the test to one hundred and three representative American women. Over three fifths of these women chose the domestic product in preference to the imported. The judges were impartial, for the bottles were numbered and unlabeled. The persons who tested the perfume included society women, business women, college girls, actresses, and the editorial staffs of two women's magazines. The result seems to show that, in some cases, it is the domestic label which keeps us from enjoying American perfumes. Of course, only three selected French perfumes were used, which naturally limits the value of the test somewhat.

Encouraged by this test, the American laboratory set to work, so that the perfumes upon which the American woman had set her mark of approval should be fittingly bottled and boxed. The gift box in the middle at the bottom of this page is an example of an ambitious color scheme well achieved by this firm. Royal crimson is the box, lined with royal purple. The seal, which is placed like a coat of arms upon the lid of the box, is repeated as a label on each of the contents. The box of powder escapes the conventional square shape by its slightly rounded corners; the shoulder of the tall bottle of toilet water is gracefully curved; both sachet and extracts have gilt stoppers, and the scent of all is rich and rather heavy. This is well called a gift box, and is priced at \$3.

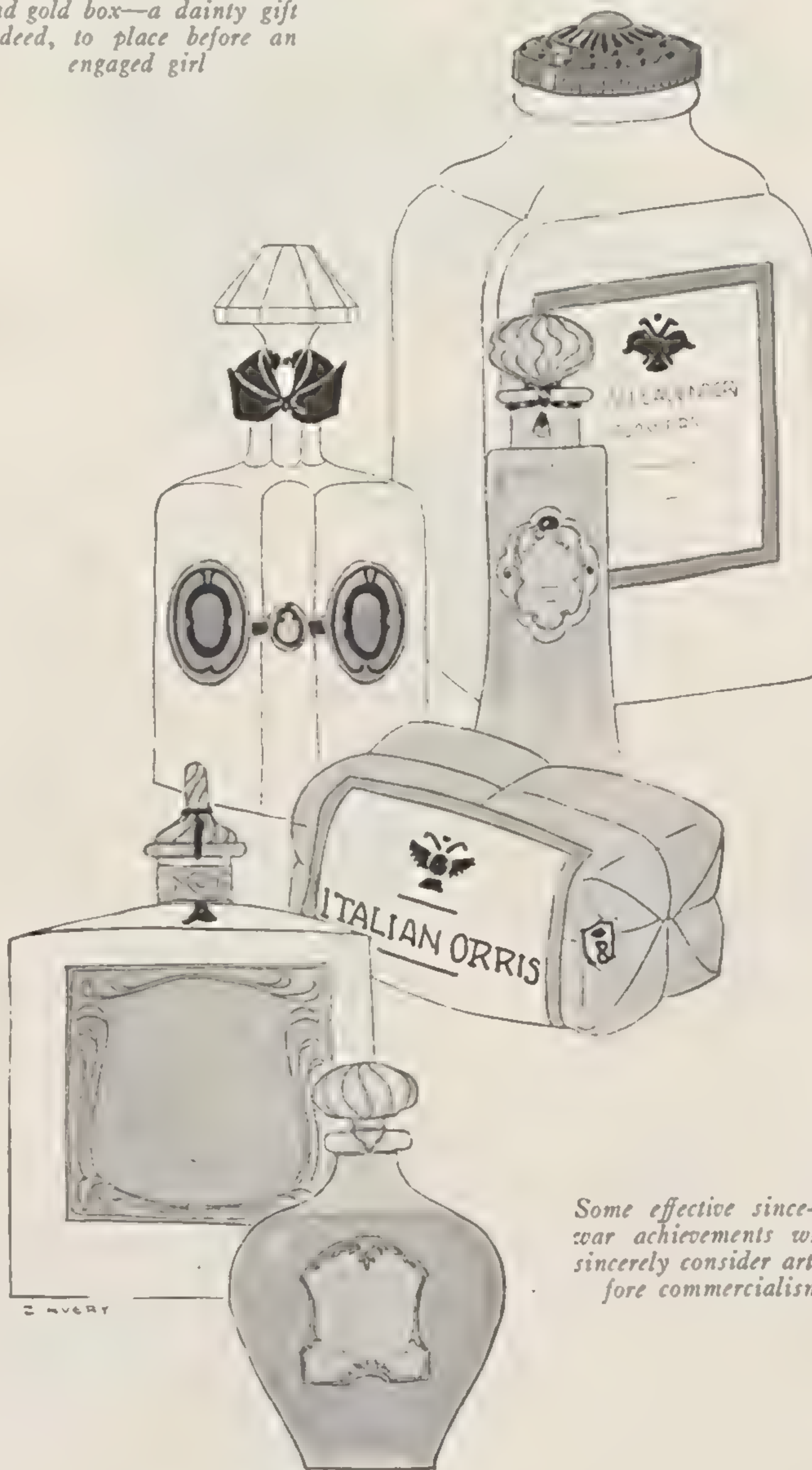
In perfumes there is a May violet extract, not illustrated, which is new to 1915. There is a clever eccentricity in the cutting of the bottle that rivals that of many an importation. This product makes a pretty picture as the bottle with its green liquid lies against the violet satin lining. In pretty contrast is the outside covering of pale green satin. This attractive gift scent costs \$2.50.

#### IN, NOT ON, HER DRESSING-TABLE

Cut glass, etched silver, gold lace, or ribbon roses can not adorn all the appurtenances of the toilet. Some must look what they are, as in the case of the two bright articles photographed in the middle of page 106. The longer of the two is a massage instrument which explains itself in the following treatment:

Wash the face, or other part of body about to be massaged, with soap and water. Place on the concave surface of the German silver ball a thin layer of good cold cream, and distribute evenly over the face. Unscrew the cap, which

*A powder-puff a day, each envelope with her monogram upon it, and all in a black and gold box—a dainty gift indeed, to place before an engaged girl*



*Some effective since-the-war achievements which sincerely consider art before commercialism*

*Greek in simplicity of line, Greek in motif, and Greek in its dedication to the god of love is this dainty perfume bottle*

*When the color scheme is royal crimson and royal purple, the perfumed contents of a gift-box must needs live up to it, and do*

*A 1915 offering—a Lalique bottle in a morocco case—of the French house which was the pioneer in the perfume bottle de luxe*



is at the other end of the handle, and fill the hollow instrument with hot water; then replace the cap. Now start to massage the face with the warm ball. Its heat opens the pores, forces the cleansing cream into them, and serves to draw the blood to the surface. The concave surface of the ball seems to fit into all the contours of the face. Three to five minutes' massage is enough; then the cream is removed with a dry rough cloth. The warm contents of the affair are emptied out and it is refilled with very cold, preferably iced, water. The cold ball is then passed over the face to close the pores and freshen the skin, and the complexion has received a new, but most effective, massage. Fattening olive oil, instead of cream, can be forced into the pores of face, neck, or bust, in the same way. This device, which is constructed on the principle of the thermos bottle to retain heat or cold, costs \$3.

The other object of utility shown at the bottom of page 106 is the metal successor to the rubber hot water bag. It may, or may not, have come into being through the many and oft-repeated harrowing tales told of the leaking, cracking, bursting hot water bag, but here it is, and it promises to do none of the above trying things. It is constructed of finest nickel-plated brass; it stays hot all night; and is wonderfully comfortable because it is curved to fit the body. With it comes a bag of blue flannel into which it slips, and which tempers the heat to the body. The bottle is made in one-, three-, and five-pint sizes, priced respectively \$1.75, \$2, and \$3.

#### A WORD FROM BOSTON

A big Boston firm is planning many little innovations to enhance the attractiveness of its already good-looking products. One variation of the combination box is shown on page 106. An all-gold box tufted with pale amber silk holds two cakes of soap, one bottle of sachet, one of toilet water, and one of extract. This is really a golden package. Golden are the liquids, the labels, and the stoppers, with wreaths of tiny pink roses wherever a little garland is seemly and artistic. The scent is as a bouquet of freshly picked flowers—spring flowers, not the heavy blooms of midsummer. This box, charming as a gift, costs \$4.50.

Very neat is the presentation, by this firm, of the compressed powder box. Instead of the usual round box, this one is square with an attached cover that clasps at the side. Inside the cover is a mirror. The puff is daintily made and the powder is quite hard, so that it is lasting. It costs 25 cents.

The most complete week-end toilet box imaginable is shown at the top of page 106. In the lid are several packages of sterilized gauze, a chamois cloth, and little powdered tabs to take on a walk or a

(Continued on page 106)



## TURNING THE TABLES ON NATURE

Pandora Started the Craze for Artificial Flowers, and Now One of Our Artists Suggests Nosegays of the Merriest Worsteds and Silks for Miss Vanity to Tie or Tuck in Unexpected Places



*A big cornucopia of supple reeds colored to match the bridesmaid's gown and dripping with lilies-of-the-valley*

WHEN Pandora first opened the mysterious box and set the world topsy-turvy by releasing the imps of Trouble she unwittingly started the whole social machine agoing. How it came about that Pandora should happen to have feminine curiosity planted in her soul is not recorded, but had it not been so we might still be going about dressed in a leaf or so, with the joy of living the only business in life. Fortunately for us, she had sufficient curiosity to raise the lid of the fatal box more than once, thereby setting many things free besides Trouble—and not the least important of them was a good fairy called Vanity.

Vanity was a lovely little fairy to see, in a dress of white fluff, like the down of a thistle or of the eider duck, and her tiny face was white, like ivory. A delicious aroma, like the perfume of the rarest flowers, followed her wherever she went. When Pandora saw her she cried out with delight, "Stay with me always!" Vanity replied, "I will, pretty child. But you must make a fit dwelling for me, to take the place of the mysterious box, for I can not live without splendor and luxury."

## THE VANITY BOX

Now Pandora had never made anything in her whole life, except joy and laughter, but she knew a clever youth named Epimetheus who was always resourceful, and who could do any number of useful things, so she called upon him to design an abode for Vanity. Epimetheus wrought precious metals until he had fashioned a miniature reproduction of the mysterious box. The design on its surface was fretted of the rarest of jewels, and he polished the silver lining of the lid until it shone as clear as a woodland pool, so that it might reflect the image of Vanity.

When the box was completed he hung it to a chain of platinum, delicately fashioned; then he called Vanity to come and see it. She inspected it carefully inside and out; then she exclaimed, "It is perfect! Never have I had such a lovely temple. It will be called the Vanity box, for I will gather together all my treasures and secrets, and come to dwell beneath its mirror. Every time that Pandora opens this box and looks into my mirror I will tell her new secrets about herself." Then she stepped into the box, nestled down, and commanded Epimetheus to close the lid and carry the Vanity box to Pandora.

*Nestled in her Vanity box Pandora found fluffy Miss Vanity herself, a powder-puff to which she gave a boutonniere of gold flowers*



*Watteau, you say? Certainly Watteau made wreaths of flowers like this for the heads of his heroines, but it was McQuinn who added the lace frills for their charm*

*Seeing in Miss Vanity's purse an original opportunity, three choux of merry worsted flowers attach themselves permanently to its provident bounty*



*It is smarter this year to wear a flowing spray of flowers than a corsage bouquet. A pretty fancy is one flower on one wrist and an old-fashioned posy adangle from the other*



*Indeed, yes, the bride wore white satin, and carried a bouquet of white roses. The stems of the roses were swathed in white paper with a painted pink border*



*A blue porcelain perfume bottle with a wee kerchief over the stopper, and a jade ring over the kerchief, and the nosegay over the ring*



*"Together we stand, divided we fall," say the flappers of the modern bouquet, and so they divide themselves into two drooping streamers and one little negligent knot*



*A ring-around-rosy of big roses and little roses for the bridesmaid to swing over her arm instead of the traditional bouquet*

Epimetheus went to Pandora, and slipping the chain about her neck, said, "Here is the abode of Vanity, that you may keep her with you always." Then he left her to learn the first secret that her good fairy had to impart.

## THE QUEST OF FLOWERS

For a long time Pandora gazed at her new treasure in wonder and delight; she had never seen anything so beautiful. Then her abiding weakness, curiosity, assailed her; she wanted to open the box more than anything in the whole world, but she did not know whether she dared or not, for Vanity was surely within it.

"Vanity! Vanity! May I peep in?" she whispered; but the little fairy answered never a word, which made Pandora peevish. "Vanity!" she called, aloud, "I say, are you there?" Still no answer. Finally she opened the box. At first she thought she saw Vanity, fluffier and whiter than ever, all curled up, asleep, right in the middle of it. But when she looked more closely she found that what filled the box was only Vanity's downy dress, with an ivory knob where her head should be. She lifted it up carefully to see what lay beneath, and as she did so, the sweet perfume that arose from the box filled her with such delight that she buried her face in the white puff. It felt so wonderfully soft that she rubbed it all about her face, then put it back carefully into the box. She was about to close the lid when she discovered her reflection on its inner surface.

"Why, that must be I!" she cried in delight, looking more closely. "I—I am—well, I'm not exactly frumpy, really, you know." Still gazing at her reflection she smoothed back the little tendrils of hair that rioted about her ears and as she did so she thought she heard some one say, "Put flowers in your hair." It sounded like the voice of Vanity, but ever so faint and far away. She sat very still for a long time, hoping it would speak again, but hearing nothing more, she thought, "I was mistaken. 'Put flowers in your hair,' ha! ha! But—why not? It might be rather jolly, you know."

She ran quickly into the garden to gather some flowers, but there was not one in sight. She had sat so long looking at herself in the mirror that summer

(Continued on page 150)



TO ENSNARE THE YOUNG GIRL'S FANCY—TWO

DANCE FROCKS, FROM CHÉRUIT AND BULLOZ

DRÉCOLL MAKES A COAT AND LANVIN A RECEP-

TION FROCK, FOR HER WHO IS NOT YET OUT



Should we say the Bulloz frock above is of blue tulle, or of blue silver cloth, or of lace? Under all is a cream lace petticoat; over all is a blue tulle skirt shading from light to dark; between is a skunk-edged skirt of blue silver tissue, itself draped with black net threaded in rose and gold and silver. The cream lace repeats itself in the bodice, the black lace in a peplum below silver bands; pink tulle forms "sleeves"



The coat in the middle above is a Drécoll model. It is quite full enough to avoid crushing the fullest and frailest of frocks, and furred enough to protect the most delicate. Two items in the coat are most unusual: the fur hem is set in a chiffon band to give a transparent line above the fur; the sleeves boast the oddest of straps above the deep cuffs. The wrap is black velveteen, and the fur is tailless ermine



Chéruit chose for the stiff quaint frock above a pastel-flowered faille—white striped with green, lavender, and yellow, with pink flowers overlaying the stripes. Flesh colored tulle breaks the stiffness of the skirt and forms an old-fashioned tucker and new-fashioned sleeves. Nattier blue grosgrain crosses the belt and the panel. Quaintest and smartest of all are the one-sided drapery and the loose back of the bodice

It is all of pale blue chiffon, the Lanvin frock at the left, and the full Lanvin skirt is just charmingly accented with the corded puffings of the blue chiffon. Puffings trim the waist in a square yoke, give it flare at the waist, circle the full sleeves, and form quaint cuffs. From an oval neck-line a fold of chiffon rises above a silver band. Beneath is a blue taffeta slip to match the chiffon. Models from the Liberty Shop, Inc.





A NEW SHOP UNDERTAKES THE NEW SPECIALTY OF DRESS-  
ING CHILDREN AT THE AWKWARD AGE, TO THEIR OWN  
GREAT COMFORT AND THAT OF THEIR MOTHERS AS WELL



No one, however rom-  
pish, could possibly ob-  
ject to wearing a hat if  
it were made of brown  
felt with a cross-stitch  
child stretching out its  
hands to a cross-stitch  
duck that runs



It is really but a short  
step for the tiny girl  
from the bonneted to  
the hatted age, if the  
first hat is soft felt,  
brown perhaps, with  
ducks and geese em-  
broidered about the  
crown in bright colors



By a panel of printed crêpe and  
red wool buttonholing does  
the crêpe de Chine dress above  
gain chic. The unnamed color  
lies between lavender and purple;  
the crêpe has a design of purple  
roses and squares on a white  
ground. The chemisette, like  
the undersleeves, is soft white  
batiste, as befits the neck-finish-  
ing for an ingénue



It is so filled with a knowledge of  
its importance in a young girl's  
wardrobe that it bulges in places  
—(but oh! so becomingly)—does  
this dress of old rose taffeta,  
corded and ruffled with taffeta  
and finished at neck and sleeves  
with white chiffon. There are  
three proper bows in the back  
and but one—so proper—in  
the very front



Age sixteen will indeed be glad  
that its years (or the lack of them)  
afford the opportunity to wear a  
plainly discreet homespun dress,  
navy blue in color, braided with  
blue about the coat-like waist,  
and furnished with a collar,  
a vest, and flaring sleeves of  
pongee,—not to mention the  
three colored stars, rayed in  
yellow, green, and blue

Pinking suits well with the  
design of this apricot colored  
taffeta dress, for it has extra  
edges and it is to be worn to  
parties. White ribbon laced  
through slits gives a waist-line;  
the guimpe is white net, finished  
at the neck and the edge of the  
perky puffy sleeves with Irish  
lace. Models on this page from  
La Jeunesse



BEER MAKES YARDS AND YARDS AND  
YARDS OF SILVER LACE INTO A DANCE  
FROCK SO HIGH FROM THE HEELS  
IT IS HEADLONG INTO THE FASHION

*Beer has the credit of daring the highest hems in Paris, and in his lightsome pink dance frock below he has accented this brevity with ermine. The frock is of pink tulle, with exceptionally well-arranged flounces, silver-embroidered. Sequins that flash from deep to light pink encrust the skirt yoke, and sequins that flash to white in rhinestones sparkle on the bodice. Such a frock emphasizes the slenderness of a youthful figure*



AN EVENING DRESS AND AN AFTERNOON  
COSTUME LOOKED AT FASHION AND  
FOUND IT BRIEF—BUT TO THIS BREVITY  
THE EVENING GOWN HUNG A TRAIN

*The design of the evening dress below is both young and dignified. So also is its material—white satin, flowered in silver. The skirt is short, for all its pointed train, and it is laid in long simple lines, for all it shows a petticoat of silver lace. Beaded net and a rose velvet rose complete the corsage; and the fan that completes the coquetry of the frock is feather with sticks of mother-of-pearl*

*The unusual distinction of the afternoon costume above has several causes. Partly it is due to its color, Bordeaux; partly to its lavish use of the smartly new-fashioned, old-fashioned fur, beaver; but mostly it is due to its trimming, a design cut out to throw the broadcloth into relief against matching Bordeaux taffeta which is set beneath. The little coat is strapped across the bodice in front. The draped hat is Bordeaux velvet and paradise flues*







In contrast to the golden cloth of dashing "Slav's" costume are the dull blue of the sleeves, and the white and orange of the girdle, and the black-flecked white of the ermine. The cap is orange velvet and ermine tasseled with green

Three sketches by Mrs. O'Kane Conwell are of costumes in "Mme. Flair's" shop

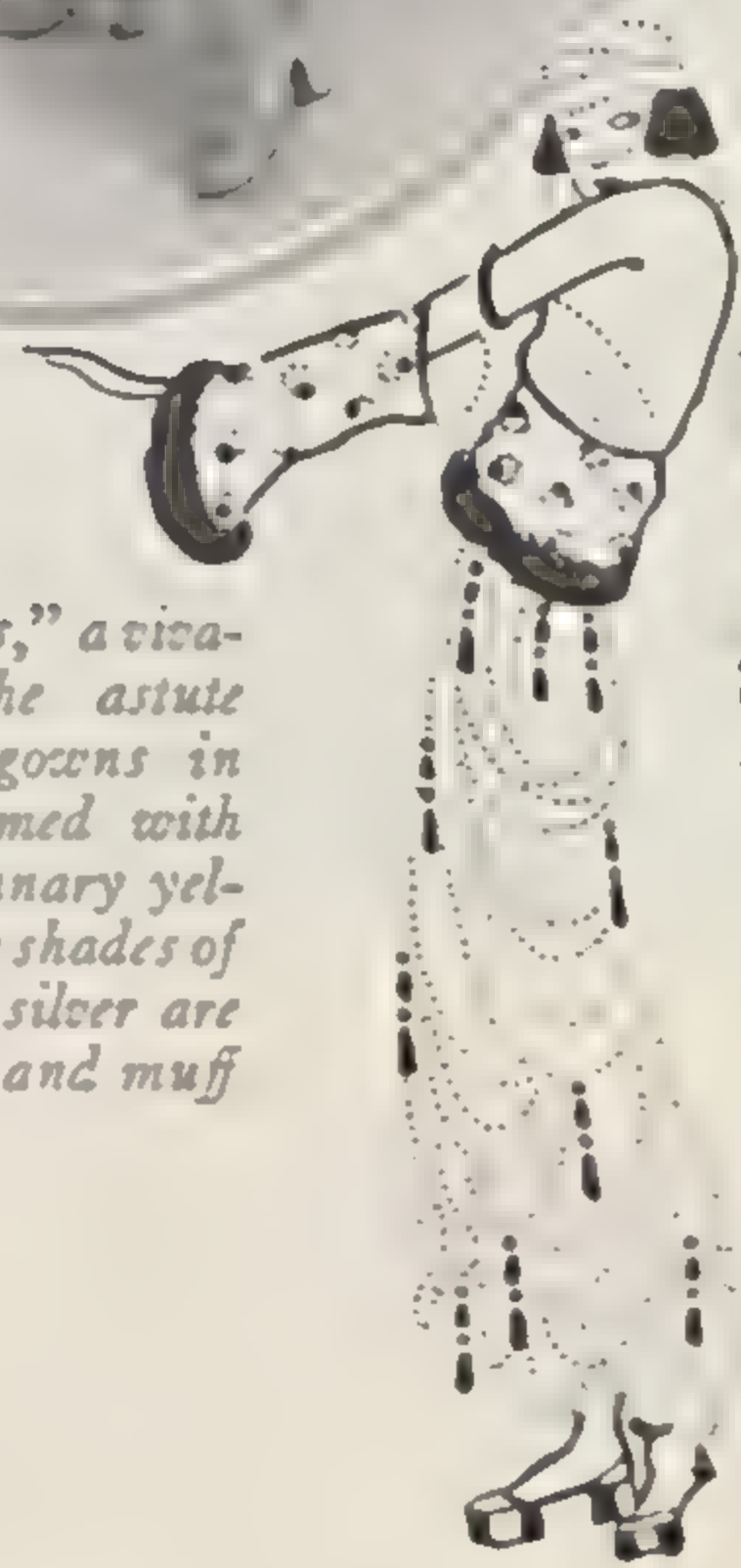
#### A MUSICAL ENTERTAINMENT SETS A NEW STANDARD FOR COSTUMING THIS FORM OF PRODUCTION

IT is interesting and quite significant that in the new musical entertainment, "Town Topics," an entire scene and the costumes worn in it have been designed by an artist who has heretofore been associated with productions of the character of "Prunella" and "A Pair of Silk Stockings." In the scene laid in the dressmaking establishment of "Mme. Flair," Mrs. O'Kane Conwell has done the most pretentious bit of costuming of her career, and to it she has brought a nice appreciation of color, a keen eye for effect, infinite attention to detail, and a knack of exaggerating without vulgarizing the features of

Perched on the walls and suspended in a cage before the door of the shop are the emblems of the establishment, the parrots; the decorations are in parrot colorings



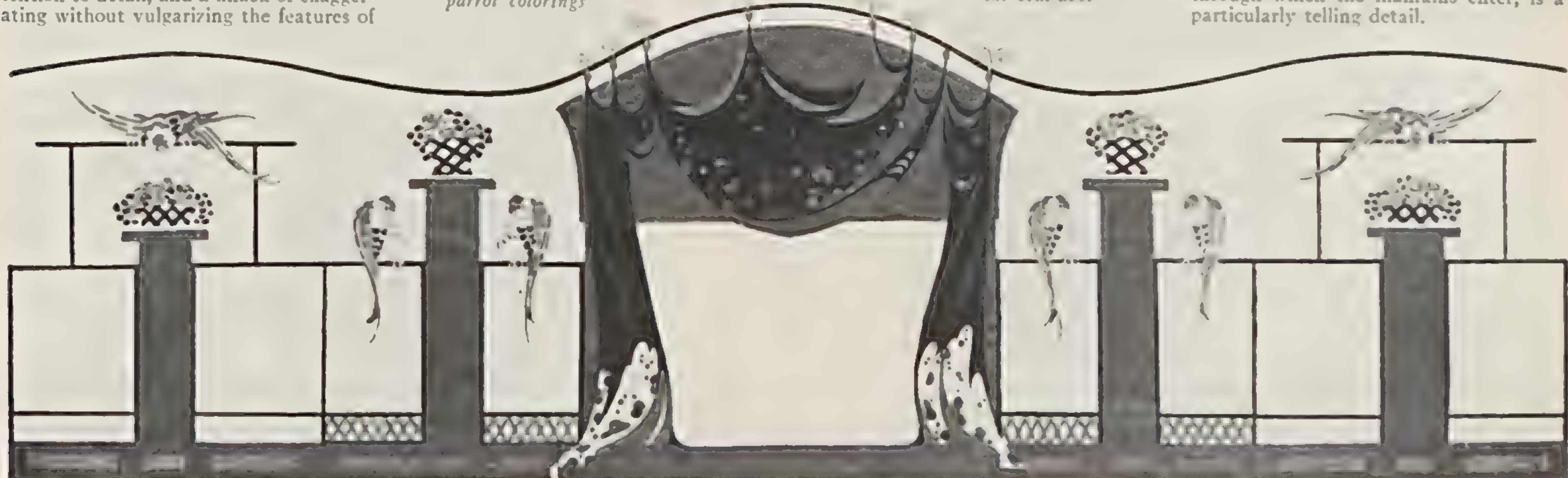
"Mrs. Rolly Rags," a vivacious dancer, the astute "Mme. Flair" goes in silver cloth trimmed with yellow fox and canary yellow velvet. Many shades of blue, yellow, and silver are in the chic toque and muff



#### THE COSTUMES DESIGNED FOR "MME. FLAIR" SHOW A NICE KNACK OF EXAGGERATING THE MODE

the mode. The stage-setting for this particular part of the entertainment is also the work of Mrs. Conwell, and in it restraint and sparsity of decoration have had much to do with the charming results obtained. First, the outside of the shop is shown, with quaint, blue-latticed windows, window-boxes of nasturtiums, a blue-latticed doorway, and the parrot.

Parrot colorings are used in the decorations of the interior of the shop, which suggests Paul Poiret agreeably tempered with femininity. The black drapery of the doorway at the back of the stage, through which the manikins enter, is a particularly telling detail.





# PIPING ROCK RUNS ITS THIRTEENTH COURSE



Miss Gretchen Damrosch, daughter of Mr. Walter Damrosch, walks across the Piping Rock Club grounds at Locust Valley with Captain R. G. Alexander whose "Metaphor" won the officers' hunters class



Photographs © American Press Association and Underwood and Underwood

There is much friendly wagering and speculating as society congregates about the thoroughbreds before the first races are called. Mrs. Alexander D. B. Pratt with her brother, Mr. Henry Rogers Benjamin



As interesting as the three hunters as they take the barrier, cheek by jowl, is the fact that some one had the wit to snap them in that very remarkable second

The daughter of Mrs. William K. Vanderbilt, Jr., Miss Muriel Vanderbilt (photographed in the middle above) rides her mount like the born saddlewoman she is



Every day, even the rainy one, found Mrs. W. Bourke Cockran's and Mrs. Shane Leslie's box a rendezvous between events on the racing course (left)

Among the sportswomen to discuss enthusiastically the points of blue ribbon winners at the Piping Rock Horse Show were Mrs. Joseph S. Stevens and Mrs. De Lancey Kane Jay (at the right)





## INSIDE AND OUTSIDE THE RING



© Underwood and Underwood



Mrs. Robert Gerry (above) and her sister, Miss Carol Harriman, rode at the Bryn Mawr Horse Show. Mr. Robert Gerry's "Hamsah" took the blue ribbon from the three other best thoroughbred hunters in America, and it is said that "Hamsah," unsaddled, posed majestically for the judges



This and photograph below © International Film Service, Inc.

Mrs. Arthur Scott Burden at the first fox hunt of the season, run by the Meadow Brook Hunt Club on the country estate of Mr. Harry Payne Whitney, Wheatley Hills, L. I. Mrs. Burden adopts the side-saddle mount



© International News Service

For the Bryn Mawr Horse and Hound Show, Mr. Reginald Fawcett was elected president of the judges and it may be seen that the day held other things than more sport for horsemen. Responsible are the responsibility of judging



"They say" that the best horsewomen in the country rode the best horses in the country at the Bryn Mawr Horse and Hound Show; conspicuous among them for her expert riding and for her horse, "Suave," upon which she appears above, was Miss Isabella Wanamaker

Mr. and Mrs. William Russell Grace (left) at an exciting moment at the United Hunts Race Meet at the Belmont Park terminal track, perhaps when "Bill Dudley" got the lead of "Duke of Duluth," "Ewalt," and "Beau Broadway" for the "Between the Flags Plate"

Prominent among those about the ring at the Westchester Horse Show at White Plains, were Mrs. Oliver Harriman and her young son, Jack. The suffragists released white doves of peace in front of the grand-stand at White Plains. Did this mean peace, in any event?





## S E E N o n t h e S T A G E

The Theatre Is the Worst Enemy of the Drama in New York To-day—Musical Comedies, Vaudeville, and "the Movies" Claim It for Their Own

By CLAYTON HAMILTON



Photograph by Moffett

"Miss Information," devised by the prolific collaborators, Paul Dickey and Charles Goddard, gives Elsie Janis an opportunity to appear in a number of disguises

IN his lecture on "The Foundations of a National Drama," Mr. Henry Arthur Jones has said, "If we are to have an English drama at all, it is necessary to distinguish and separate our drama from popular amusement, to affirm and reaffirm that popular amusement and the art of the drama are totally different things, and that there is a higher and greater pleasure to be obtained from the drama than from popular amusement!"

It will be a long time before this lesson will be learned by the public of New York. As conditions stand at present, the most dangerous enemy of the drama is the theatre. There are altogether too many theatres in New York; and most of these distract attention from the drama by purveying non-dramatic types of entertainment. The average New Yorker does not go to the theatre for the sake of seeing a play; he merely goes to the theatre for the sake of going to the theatre. He is content to follow the crowd; and the crowd usually leads him to some popular amusement that has nothing to do with the drama. Moving pictures, musical comedies, vaudeville, follies, frolics, spectacles, and shows, take the money of the vast majority; while all but a very few plays—and these few are by no means necessarily the best—are starved for lack of patronage. Thus a playwright who has written a good play is required to see it set in competition not only against the plays of other playwrights but also against an overwhelming number of non-dramatic popular amusements that drain the public purse. Public interest in the drama appears to be decreasing, precisely in proportion to the evident increase of public interest in the theatre.

This fact affords indisputable evidence that our public has not yet learned to agree with Mr. Jones that "there is a higher and greater pleasure to be obtained from the drama than from popular amusement." Of these two pleasures it emphatically prefers the lower and the lesser. It is difficult to please our public with a play, but it seems to be extremely easy to please it with anything else. The vogue of the average musical comedy, for instance, is a phenomenon that baffles understanding. An audience that would not pay to see a play by Mr.



Photograph by White

In the Washington Square Players' production of "Helena's Husband" Noël Hadson plays Helena



© Ira L. Hill

For the moment, Lydia Lopokova has abandoned dancing and joined the Washington Square Players

The part of the Ethiopian slave to Helena in "Helena's Husband" is taken by Helen Westley, "Tsumu"



Photograph by Saronj

Helen Freeman with William Gillette in "Sherlock Holmes," replaces "Grumpy" at the Empire Theatre. Miss Freeman and Mr. Gillette will play in repertoire

paper, a brief record will be rendered of two or three non-dramatic entertainments that seem to be worth seeing, before the writer passes on to his customary task of appreciating current plays.

#### "TOWN TOPICS"

THE posters announcing Mr. Ned Wayburn's tenancy of the mausoleum of the New Theatre exhibited a bevy of lightly-clad ladies dangling their legs over the coping of the splendid edifice on Central Park West; and this poster kept the present writer away from the Century Music Hall for many days,—not because he loves ladies less, but because he loves architecture more. Many others must have suffered a similar experience of inhibition; and to these it is a pleasure to report that an ultimate visit to the Century revealed the fact that the entertainment is not at all vulgar but has been conceived and staged with surprisingly good taste.

The show, for some reason or other, is called "Town Topics"; but it might, with equal logic, have been called "The Smart Set," or "Vanity Fair," or almost anything except "The Atlantic Monthly." It exhibits a kaleidoscopic pageant in twenty or thirty scenes. None of these scenes has anything to do with any of the others, except in a single instance, where the revolving stage is utilized to represent an intelligible pantomime of the four seasons in four successive sets; but nearly all the incidents are entertaining, and there is something rather restful to the reason in the headlong hurry of their utterly illogical succession. Words were written for the show by Harry B. Smith, Thomas J. Gray, and Robert B. Smith; and, while there is no plot, the dialogue is not infrequently amusing. The musical score, composed by Harold Orlob, is far less satisfactory. This music is extremely thin; it goes in at one ear and out at the other; it is not noisy enough to be annoying, but neither is it sufficiently melodious to set the public whistling. Many of the costumes are genuinely beautiful in line and color, and this fact is perhaps the chief surprise that is afforded by the entertainment. Somebody or other in the employ of Mr. Wayburn must really be endowed with

Bernard Shaw laughs heartily at passages of so-called comedy that are not comic in the least; it hums and whistles tunes that are not musical, enjoys songs that are spoken more than songs that are sung, prefers dancing that is acrobatic to dancing that is beautiful, and is delighted by scenery and costumes that are ugly in design and horrible in color. Yet this is the same public before which our dramatists are forced to set their dramas; and this is the sort of taste that, without surrendering their duty to the dictates of their art, they must somehow manage incidentally to please.

The duty of the dramatic critic is to criticize the drama; and, strictly speaking, it is no more his business to write about non-dramatic types of entertainment in the theatre than it is his business to write about baseball or Billy Sunday. The only reason why he needs, occasionally, to attend a theatrical performance that competes against the drama is to take the measure of the public taste. The development of the drama is dependent on the development of the public; and a study of the drama requires, therefore, a study of the audience for

which it must be written. Yet the occasional necessity to follow the crowd to some temple of popular amusement is the most ungrateful of the critic's many tasks. It is never comfortable to be forced into a mental attitude of looking down upon one's neighbors. The show—to use the term that is commonly applied to all these exhibitions—is usually very dull; and the critic is unpleasantly kept wondering why it is that the public is amused. He is tortured by a sense that he must be missing something; he feels like a person who has been told a funny story and has failed to see the point. Nothing in his many years of education as a critic has prepared him to distinguish a good show from a bad show, or to understand why this particular show should be considered, by the public, good. He is watching a game of which he does not understand the rules.

Yet, every now and then, the adventure of attending a few non-dramatic entertainments is not so utterly discomfiting. Even a dramatic critic may occasionally see what it is that lures the public to some popular amusement and makes it a good show. In the present



eyes to see. Somewhere toward the middle of the show there is a series of scenes that looks for all the world like a series of covers designed for a magazine called *Vogue*; and, after this fact has been recorded, nothing further need be said in praise of the production.

### "HIP-HIP-HOORAY"

THE new show at the Hippodrome is entitled "Hip-Hip-Hooray," for some reason that may be known to Mr. Charles Dillingham, who has taken over from the Messrs. Shubert the management of this enormous temple of amusement. There are several scenes in and about New York, several others at the Panama Exposition, and a final scene at St. Moritz. There appears to be no plot to the entertainment, and no intelligible reason for the frequent changes in locality; but people talk, and other people sing, and hundreds of other people march about the stage. At one moment the audience is amused by a very skilful troupe of acrobats, and at another moment it is entertained by Mr. Sousa and his band. Mr. Orville Harrold sings, with what is left of his voice; and a clown named Toto tumbles about and laughs at himself. There is a March of the States, in which companies and companies of show-girls are costumed in a mood of witty allegory; and this spectacle is decidedly pleasing.

But the cream of the entertainment is the scene at St. Moritz, which brings the evening to a happy close. For this scene, the tank is frozen, and many men and women disport themselves upon the ice. Skating is perhaps the most beautiful of all forms of locomotion; and it is indeed a luxury to watch the skating at the Hippodrome. There is a blonde lady named Charlotte who appears to be not inappropriately termed "the Pavlova of the ice." She executes apparently impossible gyrations with supreme and perfect ease. But there is another lady, whose name is undiscoverable from a careful study of the program, who, in the opinion of the present scribe, is still more lovely than the lauded Charlotte. She is a dark lady dressed in blue, with trimmings of white fur; and any one with half an eye will pick her out. She skates with infinite and unimaginable grace; and to see her swooping side-long or circling lovely through the air is an experience more exquisite than reading many poems.

### "THE PRINCESS PAT"

TO all who really like the hybrid type of entertainment that is known as musical comedy, "The Princess Pat" may be recommended cordially. It is free from nearly all of those annoying features which usually mar such exhibitions. The book, by Mr. Henry Blossom, really has a plot and is constructed like a play. It is not a good play, to be sure, for the material is commonplace and every twist and turning of the story is traditional; but still it is a play, and assumes the virtue of coherence. Mr. Blossom's lyrics, also, though not particularly clever, are mildly witty and correctly versified. None of the tunes are obviously catchy; but Mr. Victor Herbert is a skilled musician, and several passages of his present score have been composed with a dignified respect for art. Furthermore—surprising though it be—the

singers can sing, the dancers can dance, and the actors can act; and no offense against good taste is committed by those who designed the scenery and costumes.

To the present writer it appears that the merits of "The Princess Pat" are mainly negative. It is unusually good because it avoids the faults of nearly all the entertainments of its class. Yet, on the other side, it should be positively said that the performance is pervaded with a certain gaiety of spirit which is contagiously refreshing.

### "MISS INFORMATION"

"MISS INFORMATION," which was devised by those prolific collaborators, Messrs. Paul Dickey and Charles W. Goddard, hovers on the border-line between musical comedy and melodramatic farce. It is coherently constructed as a play; but, in the second and third

acts, the structure is interrupted by the interjection of several musical numbers, which, however, are logically introduced.

The plot of "Miss Information" deals with the adventures of a girl detective in tracing the disappearance of a valuable necklace and ultimately proving that, instead of being stolen, it had merely been sequestered by its owners in pursuit of newspaper publicity. This plot, though commonplace and reminiscent of the plan of several other recent plays, was enlivened by many unexpected theatrical devices; and it afforded Miss Elsie Janis a desired opportunity to appear in several disguises and exercise her well-known versatility. The musical numbers of the last two acts were all the more entertaining because, in each case, a logical reason was discovered for their introduction. Though the costumes were designed by Mr. Melville Ellis, nearly all of them were tolerable; for only in a single glaring instance did he commit the crime of indulging in a horrible hodge-podge of color.

### "THE TWO VIRTUES"

WHILE thousands of people are flocking to the Hippodrome and to the Century, only a few hundreds every night are enjoying the urbane and polished art of the most noted of American actors, Mr. E. H. Sothern. The trouble is that Mr. Sothern unfortunately happens to be appearing in a play. It is, to be sure, a very witty and unusually entertaining comedy; but still it is a play, and our public does not care to patronize the drama if it can find some other sort of show to waste its time at. Even the return of Mr. Sothern to that field of modern comedy in which, many years ago, he had gathered the first flowers of his fame, was dismissed as a matter of no consequence by the great majority of our theatre-going public.

Mr. Alfred Sutro is a very clever satirist; and "The Two Virtues" is one of the most brilliant of his plays. While respecting that requirement of the theatre which demands that the dramatist shall make his work intelligible to the unintelligent, Mr. Sutro still contrives to lift his dialogue to the level of literature by the exercise of a natural and easy wit. He awakens thoughtful laughter; and such laughter is contagious, even among auditors who only think they can think.



Photograph by Ira L. Hill

In the third act of "Princess Pat," a musical play in which the singers can really sing, the dancers can really dance, and the actors really act, the Princess, Eleanor Painter, wears this lovely gown



Photograph by White

Josephine Victor, Jewish daughter of a Jewish father, horrified her father in "The Bargain" by falling in love like Jessica with a handsome young Gentile, who was played by Eugene O'Brien



"Alone at Last," is the mystifying name of the newest Shubert musical comedy which opened in October, with Marguerite Namara as prima donna



Two photographs by Farony

By the same authors as "Two Is Company," is "The Girl Who Smiles" at the Longacre Theatre, with Irene Hopping to do the smiling





Photograph by Underwood and Underwood

"He loves her, he loves her not," expresses the state of mind in which "Rolling Stones" keeps its audiences; there are many lovers of Marie Carroll, ingénue

The thesis of this play is that the virtue of charity is no less to be desired in a woman than the virtue of chastity; that, in fact, morality in women, as in men, does not consist in mere avoidance of a single special fault, but is to be estimated on the basis of the sum-total of accomplished character. The hero, Jeffery Panton, is an historian, mature in years, who has had, however, very little experience of women. He sentimentally laments the loss of the one love of his life,—a fluffly little girl who had jilted him to marry a fashionable poet; and when this helpless little flutterer informs him that her husband has been fascinated by a dangerous lady of the name of Mrs. Guildford, and implores him to call upon this lady and to urge her to desist from encouraging the infatuation of the poet, Jeffery Panton unwillingly accepts the mission that is imposed upon

Little Miss From-Reno, with ever so many men in her train, wears a chic black and white and silver costume with a wee bit of green in the streamers at her girdle



Two photographs by White

The decade since its first production has not scratched the smart veneer of "The New York Idea," in which Mrs. Vida Phillimore (Mary Nash) is here shown prinking for her suitors



Grace George as the wilful Cynthia Karslake, the heroine of "The New York Idea," appeals to the sympathy and affection of the audience despite wilfulness

him. He calls on Mrs. Guildford; and finds that she is a lovely and rather lonely woman, who shares his taste for history. The poet has merely amused her, as any one might be amused by an unmitigated ass; but she now forbids him to call again, and begins to spend her afternoons, instead, in helping Jeffery in composing his monumental history.

(Continued on page 124)

The Suffragette from Illinois wears the yellow and purple colors of the great unenfranchised and she wears a top-hat and a vest and awatch fob like real voters



Six of a kind and forty-five kinds is the chorus of guests Mr. Robert McQuinn costumed for the Hippodrome Panama Exposition. The Textile Girl has balls and streamers of colored yarns all over her; the New York Girl is topped off by a pink hat abloze with checkered ribbons; the Maid in Alaska wears a white flannel affair; and there are others, witness Miss From-Reno and Miss Suffragette at the left and right



ON THIS AND TWO FOLLOWING PAGES ARE GIFTS WITH AN APPROPRIATENESS ACHIEVED ONLY BY BEING MADE TO ORDER



Black on the inside, and in gay rich colorings with a worsted stitched edge on the outside, are diminutive candle shields intended to protect the eyes from the reflected light; \$3 each

The frame of the mirror at the right may be painted a cream or gray color with soft-toned flower decorations to match the decorations of a room; 17½ inches high, 12 inches wide; \$6



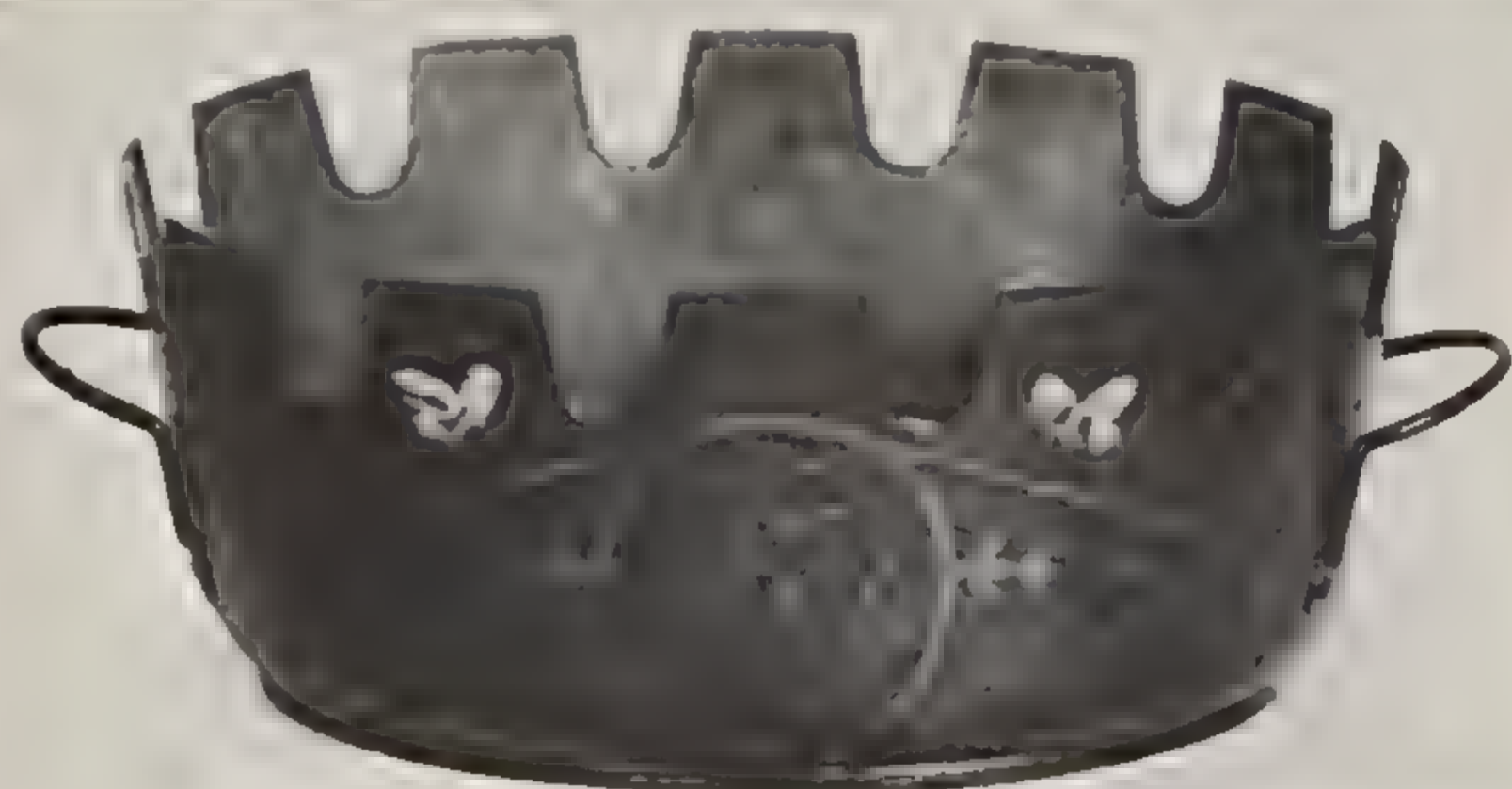
These tin flower-basket book-ends will be painted to order in any colors suggested; 7 inches high; \$7 a pair



Candle shields of imitation parchment have tree borders of gold braid at all of the edges and droopy sprays of flowers for decorations; 4 inches high, 4½ inches across; \$2.50 each



Of silk, or linen with a silk edge, is the shade of the bedroom lamp; the base may be striped to match the flowers. A door throws light for bedside reading; 14 inches high; \$15



In a curious Directoire design is the jardinière of painted tin above. It may be ordered in a dark color with decorations of gold butterflies; 10 inches around; \$18



An accessory for the library table, which may be ordered to suit the color scheme of a room, is a dark painted tin fern dish with garlands for decoration; \$10



In gay garden effects suited to a bedroom, or in dark tones for a living-room, may this door-stop be painted. The base is black wood, the handle, iron; 25 inches high; \$5



In the design of old Venetian fruit dishes with a twisted edge is the basket above. It is of metal lattice-work painted any solid color; 14 inches long; \$15



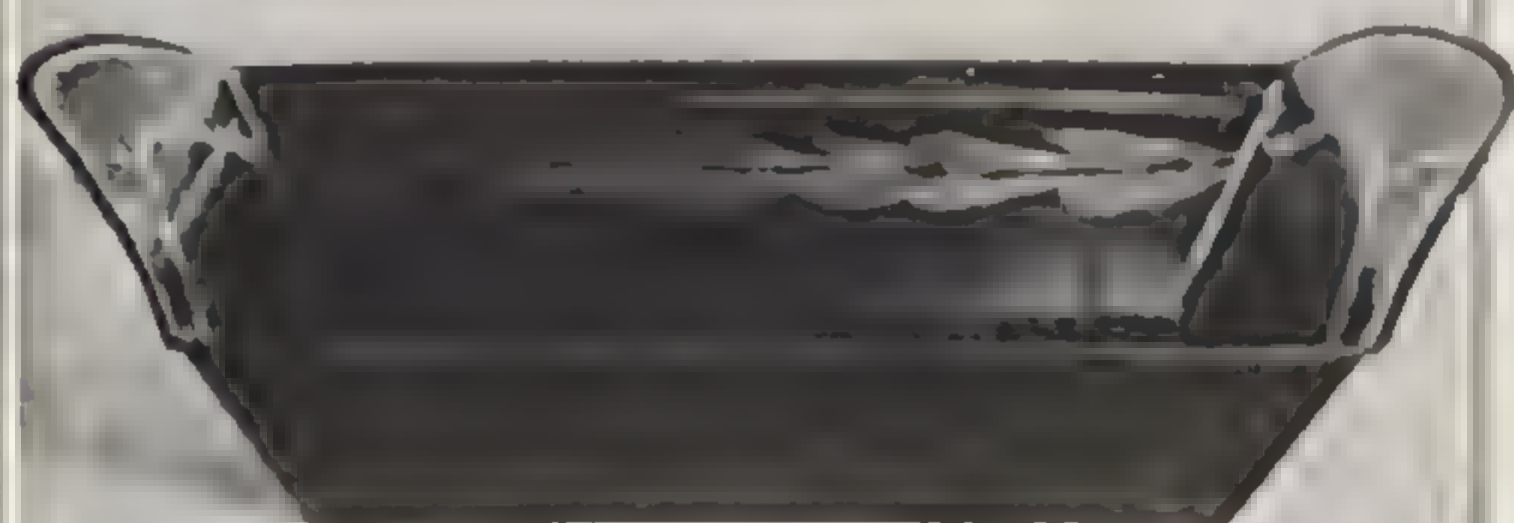
Useful for trinkets or cigarettes are such tin boxes. They will be painted to suit the color scheme or period decoration of a room. This one is 7 inches high; \$10

A useful bit which adds a gay note of ornamentation, as well as serves a utilitarian purpose, is this painted tin fruit tray; the tray will be painted in colors to order; 12 inches long; \$5



Perfectly copied from the old Chinese originals owned by a well-known collector are these leaden urns. The gold decoration is well handled against the black lacquer-work background and the type of work is most unusual in this country; 12 inches high; \$30 each

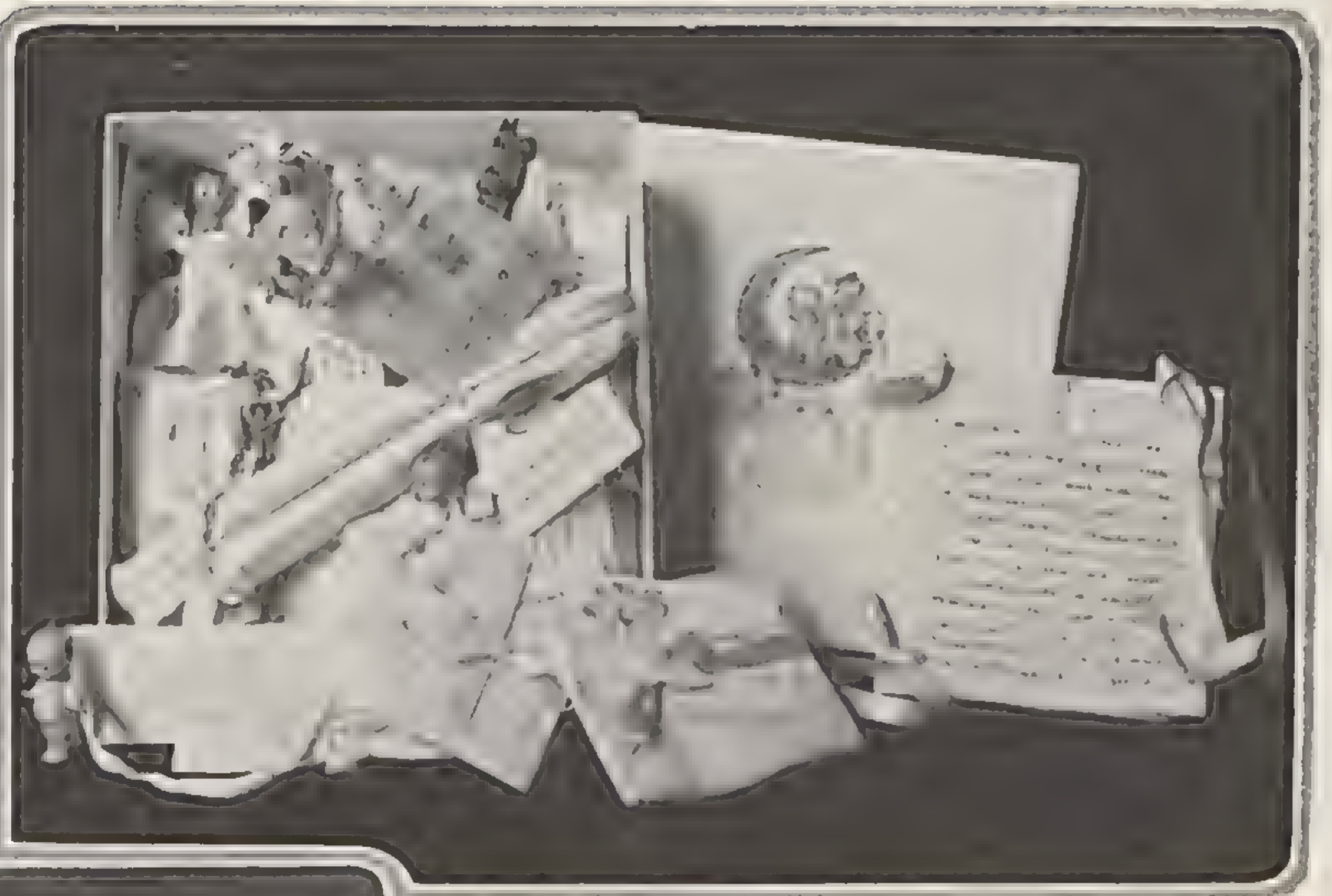
Tin, and painted in any colors, according to order, is the charming old-fashioned tray which is photographed just below, with its jardinière of flowers for decoration; 20 inches long; \$10







Tom Brown (but each boy can have his own name and business) deals in hay and grain. The warehouse, inside elevator and all, that's \$20; store, that's \$5 or more; automobile wagons are \$2.50, barrels and cases in lots, \$1 to \$10. Then there's the railroad track, the freight cars, the goodness knows what. Sets to be ordered by Thanksgiving



"Until I climb to ninety-eight,  
"No bath is in a perfect state  
"To tub the infant up-to-date."

So says the Kewpie who holds the thermometer—and each Kewpie who holds an article (and all conceivable articles for the new baby are included) is just as instructive; \$6.50



This doll's house is just ready for the decorators to begin work—although we notice that some furniture has been already moved in. However, since the windows open, the fireplaces draw well, and the electric lights are connected, one could move in at once. Houses made to order—attics, porches, lights, fireplaces, all just where Mrs. Doll wants them, if ordered before Thanksgiving; \$35. and up



Oh, the Gollywog is an excellent—well Gollywog. However, this Gollywog looks an engaging young rag gentleman, but painted and dressed to order, he could look otherwise; 2 ft.; \$2



The Kewpie has as many replicas as there are babies—and, it is said, as there are grown folks. This one is attached to a pin-cushion; but may become attached to you; pink, blue, or white satin; \$1

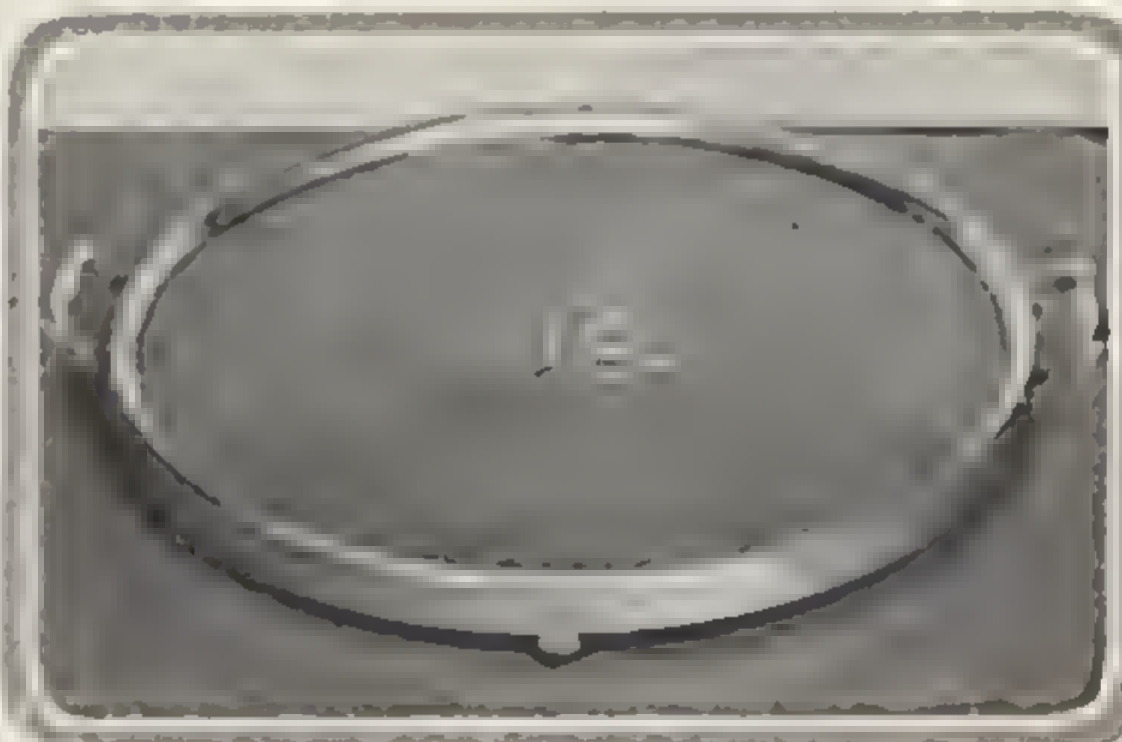


This jewel case for a man is straightforward, serviceable, artistic, of very brown leather, sterling mountings and monogram; 6 in. in length; \$12

The smartest cufflinks are oblong—gold, with blue enamel edge and an initial to be done to match. Pair, \$7; initials, 20 cents each, extra



One of many other similar articles so suitable for a man's desk are the book-ends above—copper, trimmed with silver; \$3.50 for the pair



A cocktail tray of unusual grace has a silver-plated rim and a silver monogram, on the glass, and an aching void where should be the cocktails; 12 in.; \$10

To acknowledge many a favor of Mr. My-Neighbor-with-the-Car, a motor radiator cap may be monogrammed in nickel or brass; \$4



A lovely example of arts and crafts work is this vase, of powder blue pottery of unusual shape and glaze, resting in an iron tripod; 10 in. high; \$12



Ye old-fashioned tin tea-tray painted in ye old-fashioned way we have dared to revive is shown above; 10½ in. by 26 in.; \$15



A lantern of beautiful "marine mosaic" is of glass and shells in dim colorings; other mosaics, also by William Cole Brigham; 12 in. high; \$25



For the woman who considers tea pouring one of the important rights of woman—remembering November Second—comes this tea-caddy, hand-made, sterling; 4½ in.; \$20

In this mirror the frame is exquisite in design and workmanship—gold and gray wood with jeweled graphito decoration; designed to order; 22½ in. by 32½ in.; \$38.50







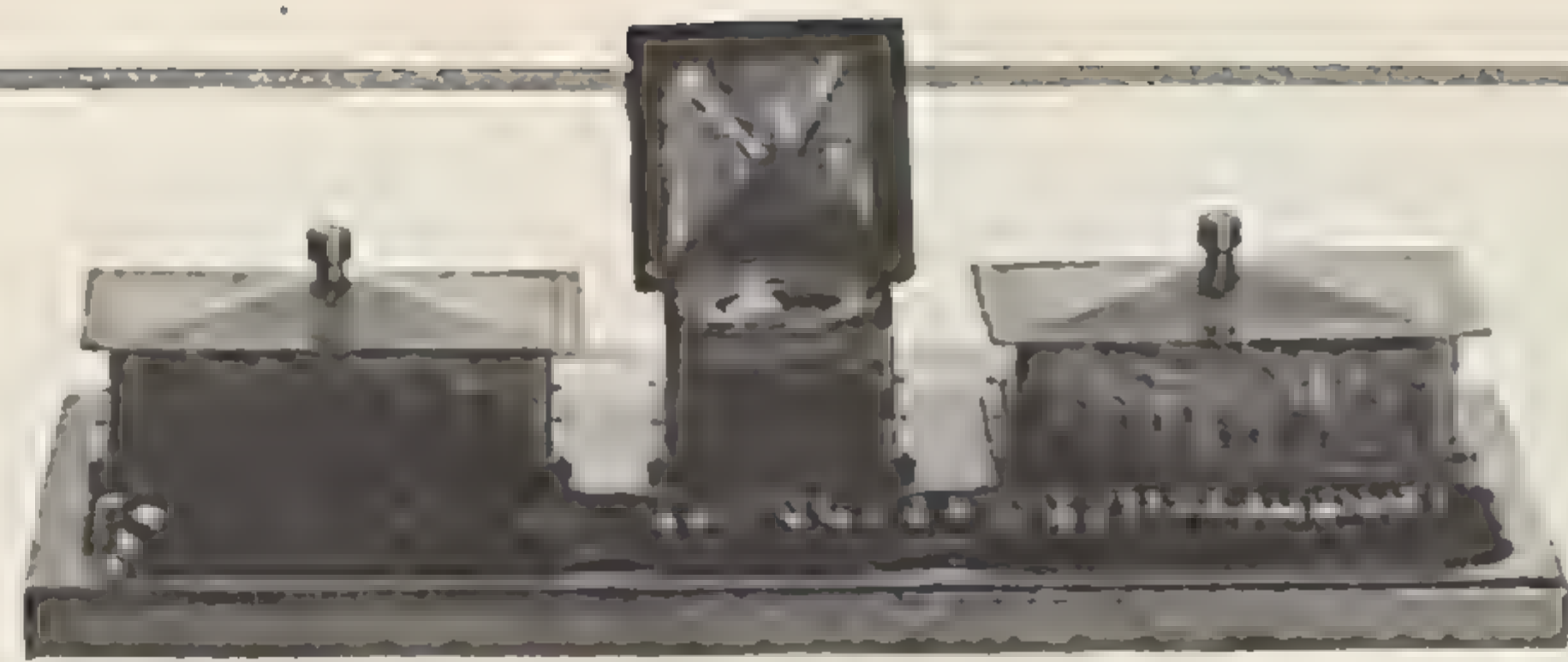
Youth itself grows more youthful framed in swansdown such as edges a hand-made crêpe de Chine robe of pink or blue; price \$10.75

Washable satin of high lustre in orchid pink or flesh color claims attention in a hand-made negligée, lace edged; \$12.75

Satin and swansdown and ribbon are fashioned into the dainty slippers of the boudoir; hand-made, \$3



Joy to the eye and rest to the feet are combined in beribboned boudoir slippers in any color of satin; \$3.50. Round garters, a necessity with negligées, are also charming; in any color; \$1. Both are hand-made

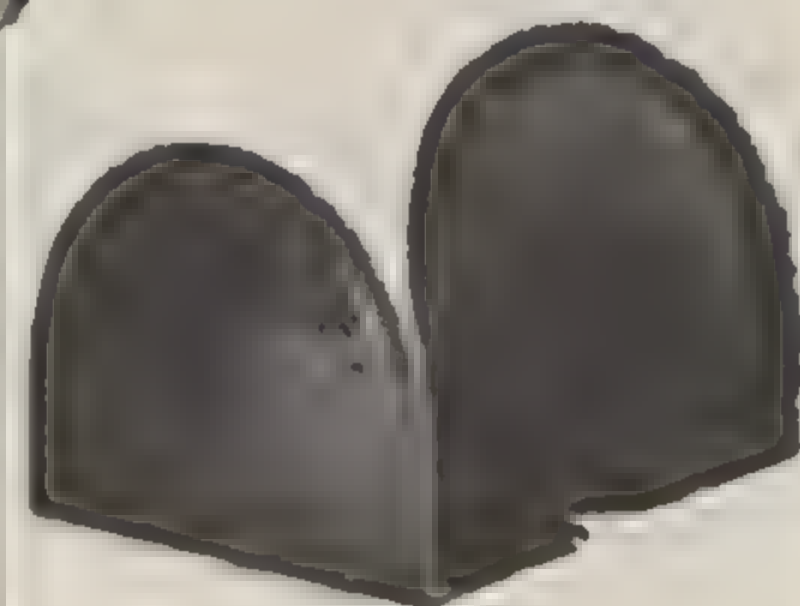


A desk-set of hammered copper is an appropriate gift for the man; this set is 10 inches long; \$6

The mellow lustre of copper is seen to best advantage in hand-hammered pieces such as these



This small ash tray of hand-hammered copper stands 5 inches high; \$2



Entire simplicity of line distinguishes these book-ends of hand-decorated leather in a greenish brown shade; 5 in.; \$6

Book-ends of hammered copper, plain and never in the way, find welcome on the table of the busy man; 4½ in. high; \$1.50



A copper sconce hand-hammered finds appropriate place against dark paneling; 12 in. high; \$7.50



Convenient in size and shape as it is pleasing in appearance is this clock of hand-decorated leather in green brown; 5 in. high; \$5

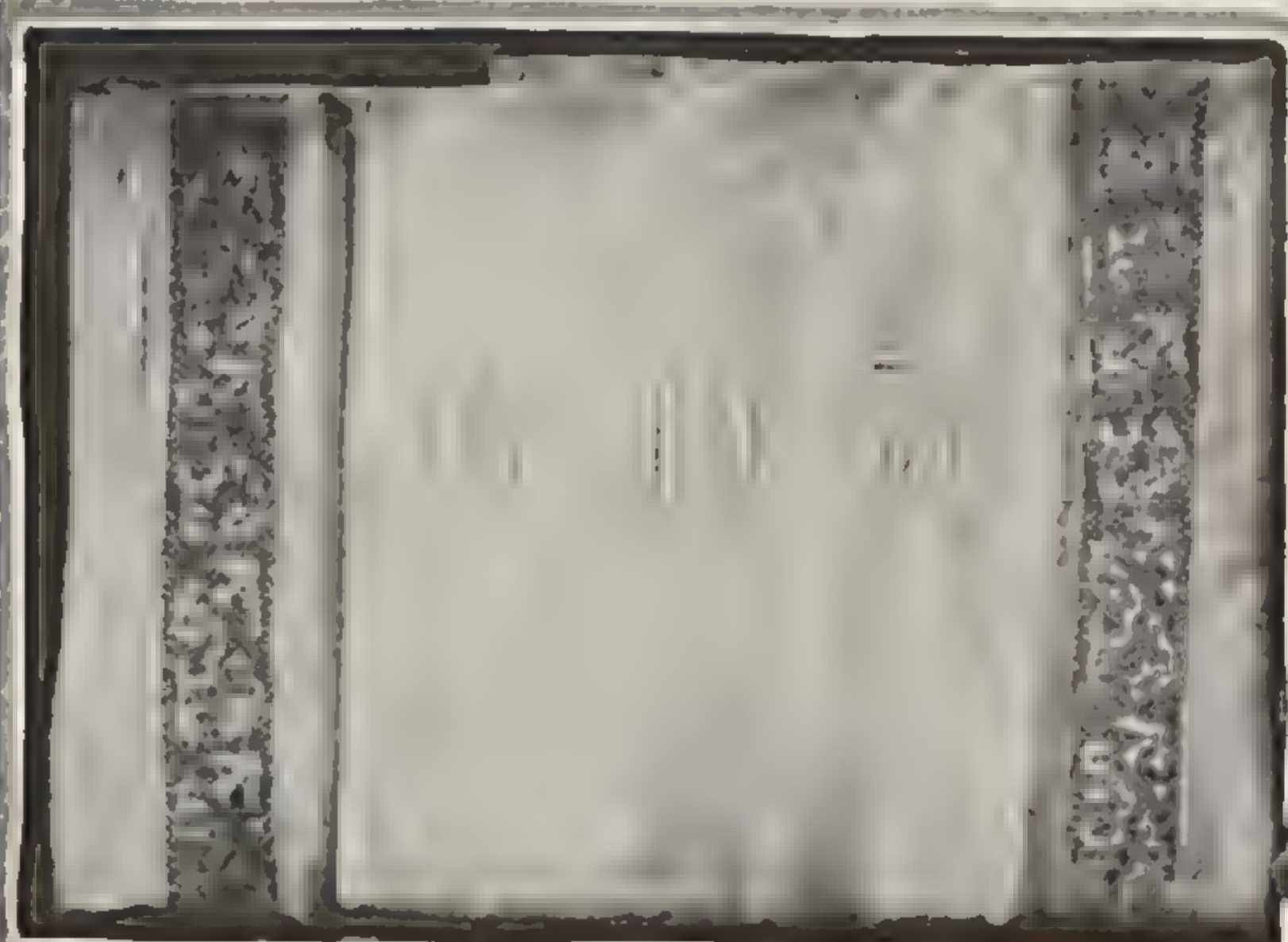
This small ink-well may accompany some of the hammered copper gifts above, or be a complete gift in itself; 4 in. diameter; \$2



The housewife appreciates a blanket cover of pink or white Japanese silk and Cluny lace (at the left); monogram to order; \$10

A hand-embroidered steel-bead bag (at the left). Hand-made of faille, satin, or velvet, with or without the adjustable top; \$20

A ooze leather cushion in green, rose, or tan is made by hand and stamped with the mark of a well-known art shop; 18 x 18; \$6





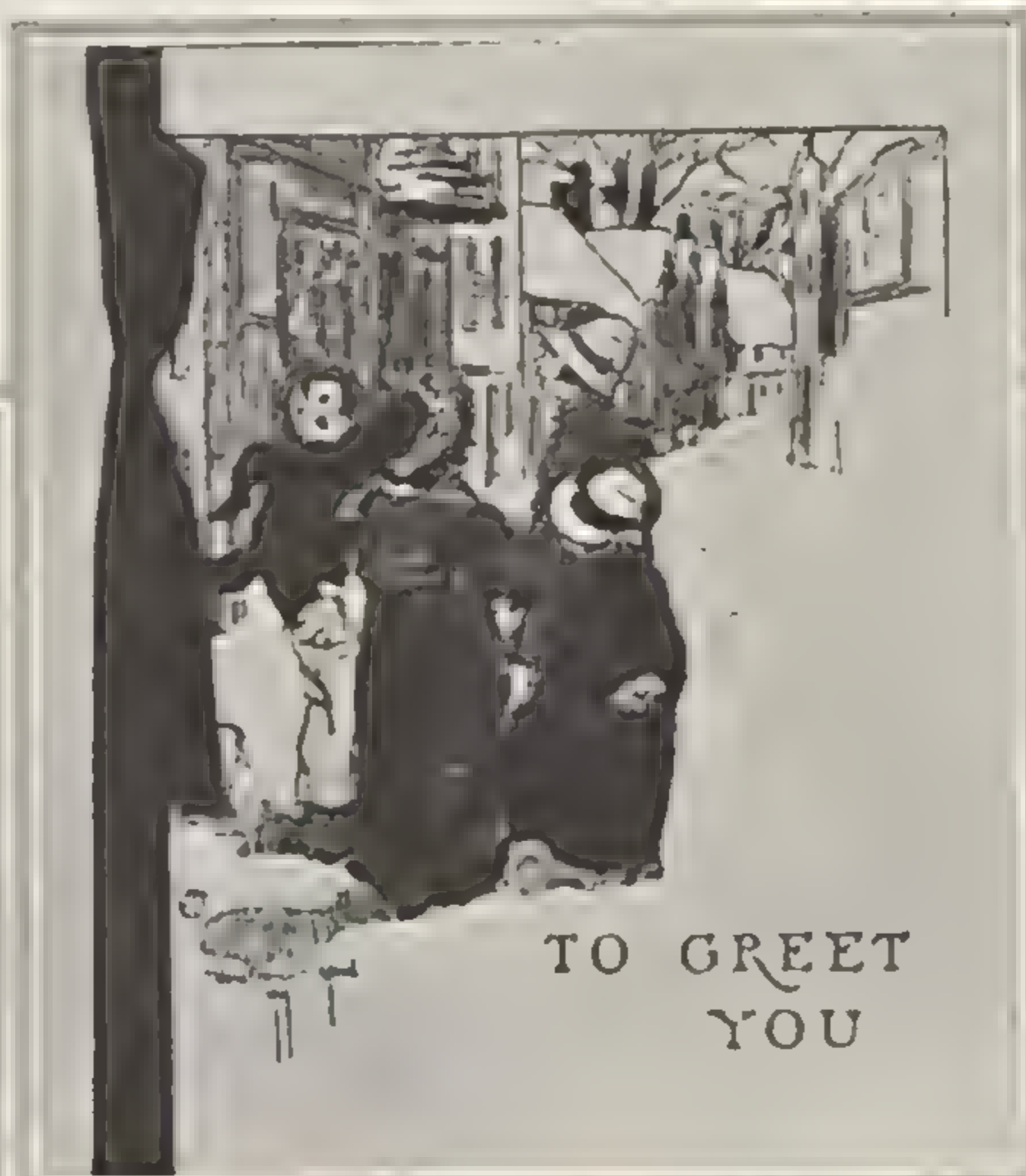
THE UNFOLDED CARD, FINELY DETAILED  
IN DESIGN AND DELICATE IN COLOR-  
ING, IS FIRST CHOICE OF THE SEASON

(Continued on page 140)



One of the unfolded cards with which to honor one's friend in accordance with the season; \$12.50 for 100, including engraving from one's plate, and envelopes

George Wolf Plank, who has drawn many Vogue covers, designed this music-marker, in its use like to a book-plate; wood-cuts to order, with 100 prints, \$75

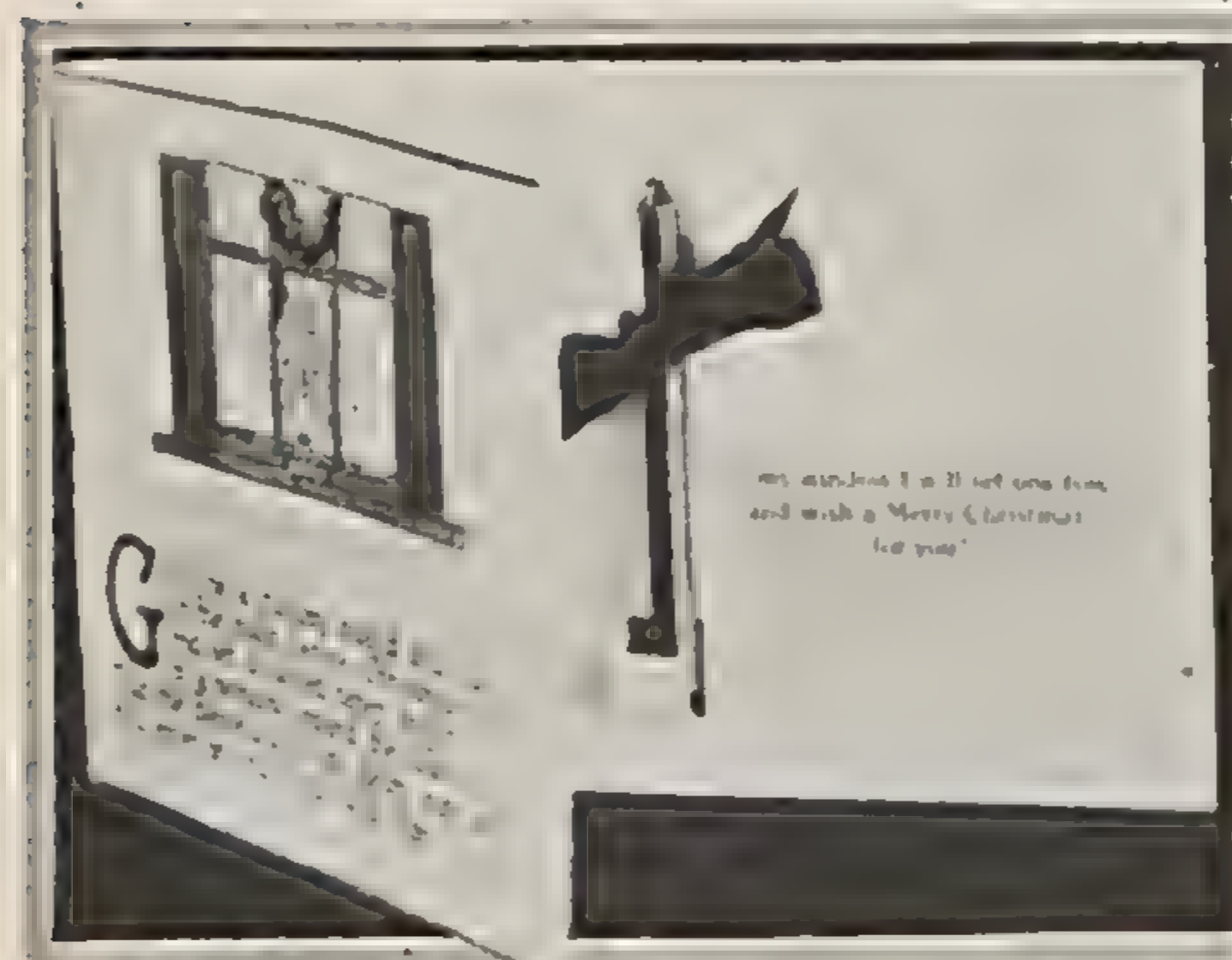


If you may not yourself perform this attention for friends on Christmas morning, these four will take your message; hand-decorated booklet, 25 cents



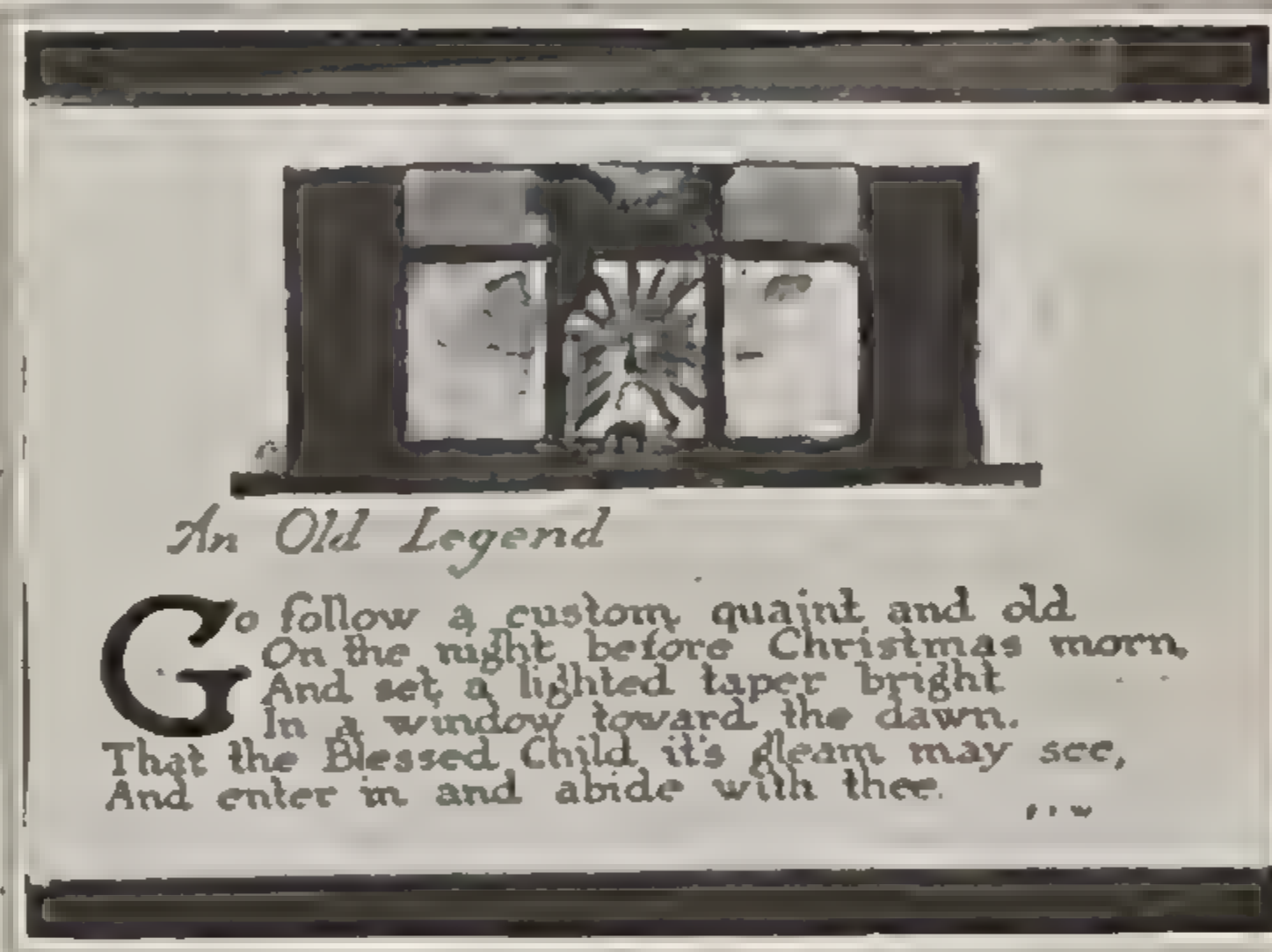
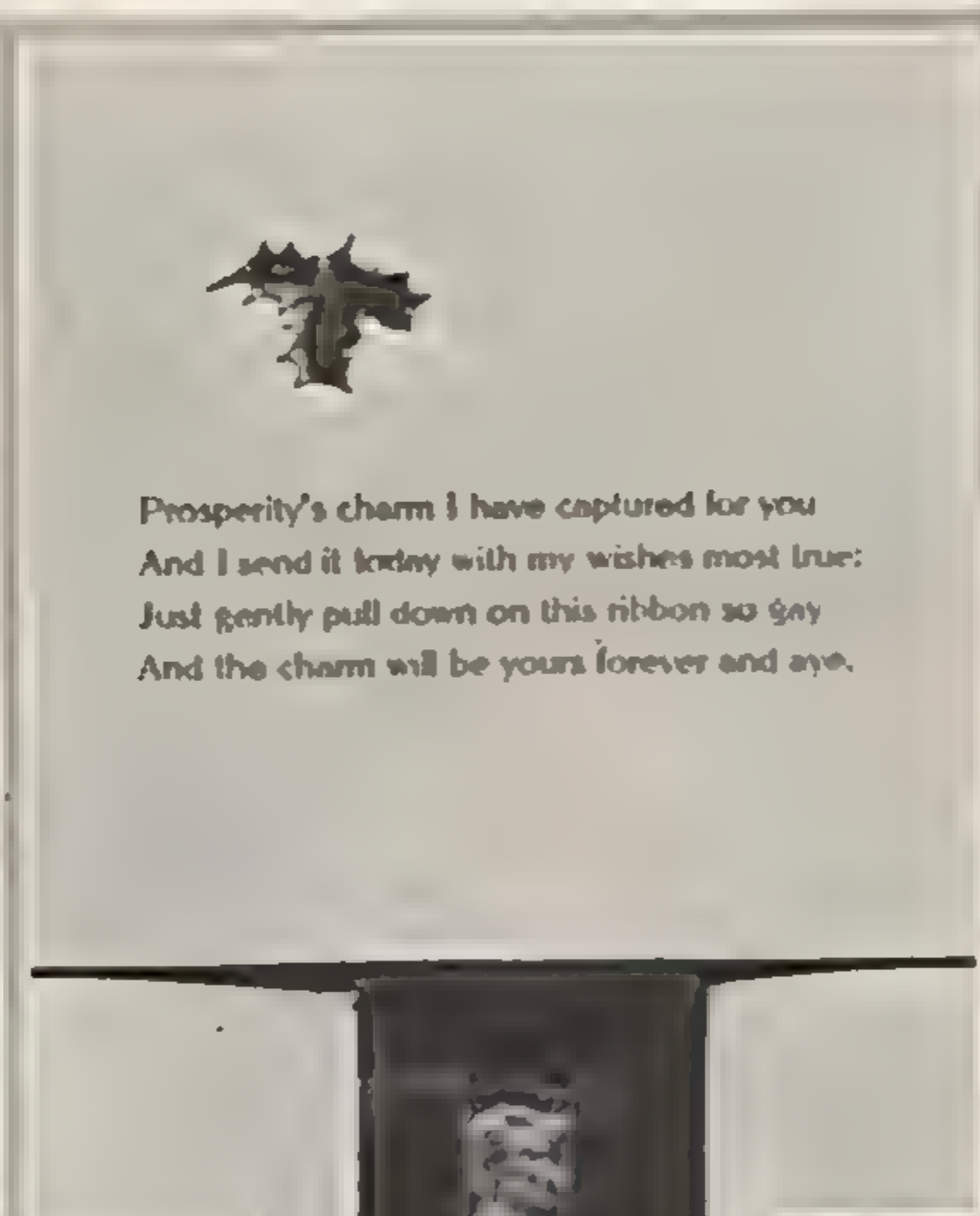
This card most thoughtfully explains itself—by action suited to its verse; the two cards slip out and in. The decoration of the cards is red and green, and the border is gold; 10 cents

A music-marker to designate ownership, as does the book-plate, bears the owner's name below the fantastic figure; similar zinc plates to order, with 100 prints, \$50; stock designs, \$10



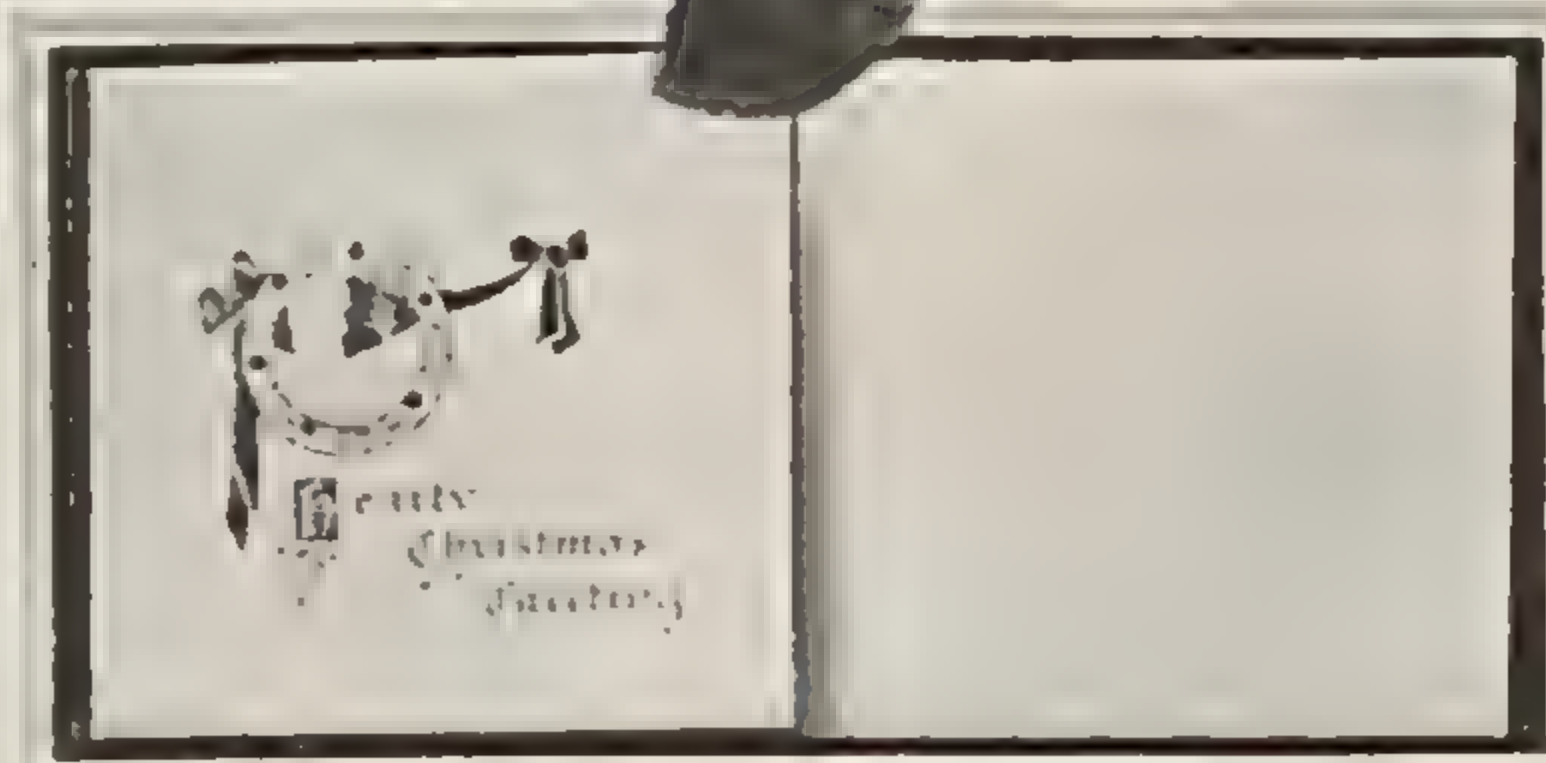
An old and gracious legend is revived; a tiny candle comes in the card and two in the box; 25 cents

A design, green and gold, set above an appropriate friendly sentiment by Henry Van Dyke; 10 cents



Directly across the page this same card is shown open; here the legend (seasonable advice) is plain to read

Look close and you will see the "merry, merry Christmas" in the holly; engraving, \$1 extra; \$5 for 100



In the middle of the page is illustrated the newest of new cards, a whimsical money card to suit a whim; 10 cents each, \$1 for a dozen

The perfect circle of friendship as well as the season's good wishes adorns this little folding card; \$5 for 100 cards, with envelopes

Your own hospitable doorway, made from your negative outside, and your name inside, compose the best of Christmas greetings; \$15 for 50; \$27.50 for 100

A dignified outside and an inside engraved with a verse from Phillips Brooks in harmony with this light-hearted season; hand-decorated; 20 cents, with envelope





# SMART FASHIONS *for* LIMITED INCOMES

**I**F the wardrobe is to have pretty accessories, it behooves the woman with a limited income to make them, or at least plan them, herself. The first step toward this is the well-stocked "scrap bag." One who is far-seeing never throws away any material, ribbon, bits of fur, buckle, or button that is in good condition. These should be treasured from year to year, and each season it will be found that there are some things which the wheel of Fashion has again brought into the mode. It is surprising how soon these odds and ends can be used.

## THE TEA-GOWN AT SMALL EXPENSE

Negligées are dear to most women; but the simplest of them are costly to buy, whereas there is frequently some lace left from an evening gown, or a good lining, perhaps, which, if properly used and combined with some new material will contribute to a charming negligée.

The tea-gown at the lower right is the sort of model which could be made at home without difficulty. A good satin lining could be used from the bust-line to the knee. If there was a break in the lining at the waist, a soft girdle might be used to cover it; or if one wished to use a princesse slip not quite fresh, then chiffon of another color could be used over it. New chiffon should be used for the kimono sleeves, with satin ribbon to outline their edges and a broad satin ribbon doubled to form a flaring puff-like

The Details of the Wardrobe Come In for Their Share of Attention—the Negligée, Another Hat or Two, a New Blouse for the Suit, Even a New Fur



*The broad hat may often be curled over in the brim under a silver-run moiré ribbon, which finishes its duty by trimming the hat*



*The broad low hat may become the broad high hat, and the old trimming may be replaced with an ornament of that newest trimming, silk chenille*



*A new blouse with chenille trimming and a hat recrowned anticipate the failure of the early season blouse and hat to continue their services indefinitely*

fronts of the waist and the cuffs. Chenille, by the way, is something new and smart this winter, and little touches of it can be used with great effect at comparatively small cost. Instead of having the tie and bow of silk, they would be prettier of three rows of chenille, and chenille would have the additional charm of the unusual and the smart. The plaited vest and the high collar are of white chiffon to match that used in the sleeves. In the waist illustrated at the upper left, there is a pretty cuff arrangement which is merely a bit of silk covering the band that finishes the bishop sleeves above the frill.

## THE QUESTION OF HATS

The extremes of the mode are shown in the hats illustrated on this page—one, the almost brimless high-crowned hat, the others, broad-brimmed models. The small high-crowned hat is being very much worn, and at the left below is an especially pretty version of it. It happens that some of the hats of last season would lend themselves to remodeling on these lines. A small velvet hat could have a crown of faille added, with the joining concealed with a band of fur. Here again bits of treasured fur would come in for trimming. The pretty note in the use of fur on this hat is in the two ends which hang over one side and which are finished with little balls.

The big hat, which is quite as smart as the small high hat, has a daring sponsor  
(Continued on page 146)



*Chiffon—all chiffon—makes what are seemingly the most unsubstantial of negligées, but which nevertheless outwear heavier fabrics in dainty service*

ruffle above the elbow. A band of the same ribbon is drawn around the bust and tied in a flat bow in the front.

Over the satin foundation may be worn a lace section which perhaps in a former time may have been a lace dress. The two under-ruffles may be of this lace as here illustrated, or they could be of plain net or of the chiffon which is used for the sleeves. If the gown is worn with a fluffy lacy petticoat, there is no need to have a foundation for the lower part other than the one of chiffon or net to which the ruffles are attached.

This season, almost more than in any other season, a great many lovely tea-gowns are being made of chiffon, for more and more people are realizing the possibilities of this seemingly frail material. One very lovely robe, which does not show to advantage in a sketch, is illustrated at the lower left. This gown is being made by a specialty shop in

mauve chiffon or Georgette crêpe, and the beauty of the gown is that although the front is short and drawn in at the waist-line by a cord and tassels of blue and mauve and silver, there is a lovely flowing back which extends into a train. This gown is made also in rose, Nattier blue, and any one of the pastel colors. It can be purchased for from \$35 to \$40. The gown is cut quite simply, and most of its charm lies in the difference of the front and back, and in the colors in which it can be made. A combination of materials could be used for this gown also; soft velveteen would be attractive with the collar and broad cuffs of chiffon of the same color. In this case the robe should not be cut quite so full as for the chiffon robe.

## THE NEW BLOUSE FOR EARLY WINTER

A delightful blouse to be worn under a tailored suit is suggested in the sketch at the upper right. This is a blouse best made of chiffon to match the color of the suit. The sleeves are kimono in effect, and are finished with attractive cuffs in which white chiffon is set in across the outer arm and finished with two ruffles of lace. Buttons of chenille trim the side



*A half-worn satin slip, what was once a lace dress, new chiffon and ribbon—combine these things, and useless materials become a useful tea-gown*





In light colors comes an afternoon gown of crêpe meteor and Georgette crêpe embroidered in silver thread; \$29.50. The sailor hat is composed of pearl gray velvet and kolinsky; \$15.50



The enthusiast in skating or the country sportswoman will find her needs filled by this exceptionally smart velveteen costume; \$59.50. With collar and cuffs of Hudson seal; \$75



The unusual attractiveness of the long coat models has given that garment extraordinary popularity this season. In cheviot cloth; \$13.50. Hat of red velvet and Hudson seal; \$12.50



Coats of this character are immensely becoming and their usefulness is endless. Of Hudson seal and skunk; \$200. Fur and velvet smartly trim the small brown velvet hat; \$18.50

## S E E N i n t h e S H O P S

ONE of the best values in fur coats, as well as one of the most attractive models, that has been shown this season is illustrated at the upper right on this page. This coat is made of a very fine quality of Hudson seal, trimmed with a wide band of skunk around the bottom and finished with collars and cuffs of a beautiful quality of skunk. The coat is a full flaring model with a belt which may be worn either front or back and which buttons on with large seal buttons at each side, under the arms.

With this coat is worn an attractive brown velvet hat, trimmed with various furs of this season in a band around the top of the crown. The hat may also be ordered in other colors as well as in brown.

### OF COAT, SUIT, AND FROCK

Coats play, this year, a very prominent part in woman's wardrobe. It is what one might call a season of coats. The costume consisting of a dress with a long smart coat specially made for wear over it has always been greatly used in Europe, but it is only recently that it has attained general favor in America, and probably the strongest reason for this favor is the attractiveness of the coats themselves. The coat model shown at the top of this page, the second from the right, is made of cheviot cloth and may be had in green, brown, or a plaid mixture. A smartly unusual hat of red velvet and Hudson seal is shown with it. A seal band encircles the head and seal also forms a cross on the top of the crown. The hat may be ordered in other combinations of color.

From all indications, it would seem that this winter is to bring a renewed interest in skating, particularly in New York, where one hears of the opening of any number of rinks for ice skating. This

### Some of the Coats Which Make This a "Coat Season"—A Bevy of Blouses—Frocks for Afternoon and Evening—Hats for All the Day

prospect has brought out several very modish skating costumes, one of which is shown at the top of this page, the second from the left. Velveteen in a very pleasing combination of colors in wide stripes on a background of a contrasting color is used for the skirt and the cap, while the prettily tucked coat with its soft belt is of velvet matching either the stripe or the background of the velvet used for the skirt. The velvet comes in a wide variety of attractive combinations—café au lait brown with a Callot blue stripe, café au lait and Burgundy, jade green and black—as well as in the striking combination of black and white. A suit of this character is very pretty for country wear as well as for skating. The same model may be had with deep cuffs and turn down collar of Hudson seal.

Velours gabardine in blue or black and trimming of black braid composes the



The button-in-the-back waist—the only real novelty in blouses this season—is of Georgette crêpe in flesh or white; \$8.95

finished with a beaver ball. It is one of the prettiest novelties of the season.

A simple type of silk and chiffon gown of the character illustrated at the upper left on this page is of soft crêpe meteor with a very high lustre. The waist is of Georgette crêpe, embroidered in silver thread, while the vestee and the collar

are of white Georgette crêpe. A band of the crêpe meteor edges the V-shaped neck opening in front and forms a round yoke in back. The skirt has just enough fullness to make it fall softly and prettily, without making it in any way exaggerated. Shown with the dress is a sailor hat of pearl gray velvet, trimmed with a crown of kolinsky fur and a band of dark blue velvet. A rosette of the velvet at the left side is the only other trimming.

The second model of an afternoon frock, shown at the lower right on page 89, is of Georgette crêpe and velvet. The Georgette crêpe forms the body of the gown and the velvet is used for bands on the skirt and to form bands and sash on the bodice. A gown of this character is both effective and becoming because of the simplicity of the style and the excellence of the workmanship. The collar and cuffs are of white Georgette crêpe, and the collar extends into a vestee in front.

A pretty little dancing dress at a reasonable price is always acceptable, and the one illustrated at the lower left on page 89, of soft taffeta with a silver lace petticoat and a white net bodice trimmed with silver lace, is a dainty and pleasing frock. The bottom of the skirt is edged with a silver galloon and the wide girdle is finished in front with roses in soft shades to tone with the material of the dress. This frock may be had in practically all evening shades.

### MUCH ADO ABOUT WAISTS

Waists are charming this season. There is a wide variety of style, as well as endless combinations of various materials, which results in a number of unusually attractive blouses. Shown at the upper left on page 89 is a particularly good model in soirée silk which may be had in pastel shades; in washable satin it comes





In pastel shades of soirée silk or in wash satin of flesh or white comes a dainty French model, embroidered in self color; \$6.95. Hat, purple velvet, wing trimmed; \$10.50

A voile blouse may be white, flesh, or either of the shades newly accepted for the season—Joffre blue or military rose; \$2

Ornamentation is limited to hand-embroidery and hemstitching on chiffon blouse; \$8.95. Hat of velvet and fur; \$12.50

Smart collar, novel cuffs, and two very military pockets give this crêpe de Chine waist a claim to one's real attention; \$5

The satisfactory white blouse is here made interesting by a deft combination of crêpe de Chine and Georgette crêpe. The joining line follows a novel design; \$3.95

in either flesh or white. It is a very simple waist, but one which has remarkably good style, for both the workmanship and the materials are of high quality. It is hand-made and is hand-embroidered on the collar, with embroidery matching the color of the waist. Shown with this waist is a small hat of purple velvet with a gun-metal buckle in the front, and two small purple wings at the back.

Another model imported by this same house is illustrated at the bottom of page 88. It is one of the new button-in-back waists, which are practically the only real novelty in waists this year. This model of Georgette crêpe in either flesh or white is trimmed with tiny pearl ball buttons and is hemstitched in the front of the waist, down the back, and on the deep cuffs. Square pearl buttons fasten the throat.

Hand-embroidered chiffon cloth composes the waist in the middle of the group of three at the top of this page. Hemstitching and the embroidered dots on the collar and the handkerchief ends of the front are the only trimming. The fineness of the material is

the charm of this hand-made blouse, which may be had in either flesh or white. The close hat shown with the blouse is of brown velvet trimmed with a band of opossum fur. It may be had in other colors. Second from the right above is a very pretty new crêpe de Chine waist in white or flesh, a copy of an imported model, which has a most unusual neck effect, a pretty new cuff, and very military little pockets.

#### IN JOFFRE BLUE AND MILITARY ROSE

At the left of the group is a colored voile waist which is a wonderfully good value. This comes in rose, blue, called Joffre blue, and a military, rose color

which are increasing in popularity daily. These colors are soft and extremely becoming. The waist shown here is a particularly effective one trimmed with a plaiting of the voile and with hemstitching on the collar and cuffs. White pearl ball buttons fasten the blouse in front. The same model may also be had in white.

#### BESIDES OTHERS, A DARK WAIST

An equally good value is the white Georgette crêpe waist shown at the lower right on this page. This model fastens with large mother-of-pearl buttons and has bound buttonholes which give it a very smart effect. It is tucked in

the front and back and hemstitched at the seams. This also comes in Joffre blue and military rose.

It is never very easy to find attractive dark colored waists, so the one shown at the lower left on this page is of particular interest. Of plaid Georgette crêpe in green, navy blue, brown, and similar colors, with the narrow lines of the plaid in contrasting colors, this blouse has collar and cuffs of white Georgette crêpe, and the double collar in a pretty fichu effect is edged with a narrow picot edging.

White crêpe de Chine combined with Georgette crepe composes the pretty waist shown at the upper right on this page. The two materials are very prettily combined with a line of hemstitching at the joining. The waist is well made and the quality of the materials excellent.

*Note.—Addresses of the shops where these articles may be purchased will be furnished on request or The Vogue Shopping Service will buy for you without extra charge. Address The Vogue Shopping Service, 443 Fourth Ave., New York.*



Pleasing waists of dark color are a rare find, so doubly welcome is this model in deep-toned contrasting plaids; \$5.95

There is never an end to demands for the new in dancing frocks, which are fragile by their very daintiness; \$29.50

The box coat is a modish affair. The suit is velours gabardine in blue, black, or brown, \$45. Hat of beaver and velvet; \$14.50

Velvet and Georgette crêpe combine forces in effective fashion in this banded, sashed frock for the afternoon; \$29.50

Mother-of-pearl buttons fasten in bound buttonholes on a blouse which dares still be low in the neck despite dictates; \$5



# THE YOUNGER GENERATION



"Skatinetting" up-to-date little girls call it. To do it properly you wear a blue gabardine coat with a high collar, and a back shirred so there is fulness to fly in the wind. If you wish to be very very picturesque you wear a beige woolen scarf with blue stripes, and top yourself off with a blue velvet hat and a puffy beige pompon



Even if one sets a pace as swift as spinning tops and sliding down the nursery toboggan, a washable little blue little frock like this one can stand the strain. There are good-sized convenient pockets at the ends of the long yoke tabs, and there are narrow white linen cuffs and collar for the freshness a little girl likes so much



To be swathed from nose to knees in tête de nègre velvet means a winter afternoon for the time, Riverside Drive for the place, and a ten-year-older for the girl. A sophisticated affair is the blowy scarf, held in place by its buckle at the back



A fairy right out of a picture book? Oh no, just a little maid in a splashy dance frock. It is blue and pink and white; two skirts of tulle over China silk are white, the ribbons are blue (which makes the bodice blue), and garlands are pink



The little girl at the top of the page is mostly Georgette blue velvet, but the top of her is cream velvet, the toes of her are black patent leather, and the trimmings of her are a brown ostrich tip and fitch fur. A cape tops the coat on the shoulders

"Eight years or under, that's what I am," says a coat of blue velours cloth with a blue and white checkered lining; and a rakish hat with its tassel blown the wrong way says the same. The collar and cuffs and big buttons are of baby bear





Waist No. 43229; skirt No. 43230  
The simplest of braid trimming, yet trimming that is unusual, on both skirt and waist, and a sleeve of the newest type raise this dress from the commonplace



Waist No. 43161; skirt No. 43162  
The front of the shirred bodice, the girdle, and the sash-ends are cut in one piece. The skirt has graceful fulness in cascades short and full over a lace-ruffled underskirt



Waist No. 43231; skirt No. 43232  
A smart way of giving fulness to the skirt of a dance frock is illustrated here; the quaint bodice is quaintly severe, with, for trimming, a butterfly bow of tulle



Waist No. 43233; skirt No. 43234  
The peplum on the waist, the front pointed section of the waist hanging loose, the dropped armhole, and the godet fulness of the skirt are smart features of this frock.

## VOGUE PATTERN SERVICE



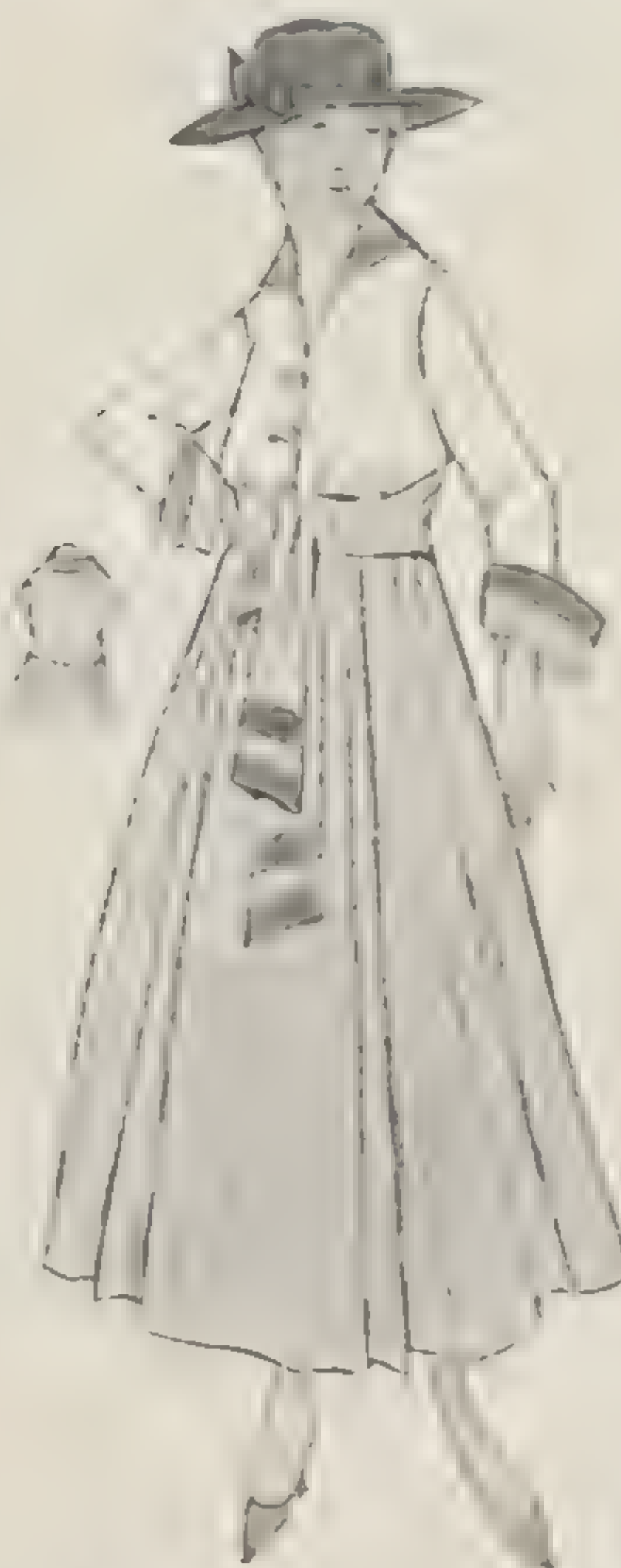
No. 43223  
A dance frock made of rich red velvet may be cut in one piece and hung over a petticoat of chiffon, with the girdle of garnet beads and a bodice embroidered with beads; pattern, \$1



No. 43156  
A one-piece velvet frock needs no trimming but fur at the skirt edge, buttons and a line of braid at the neck; pattern, \$1



Waist No. 43158; skirt No. 43159  
The vest of this coat-dress may be separate, and in the new fashion may be made of velvet



Waist No. 43118; skirt No. 43119  
By cutting the blouse-back and the girdle in one piece, a one-piece dress may be simulated



Waist No. 43120; skirt No. 43121  
A very becoming hip-line that gives slenderness, and a waist to wear with easily freshened separate guimpes recommend this as a practical and a very smart model

THE patterns illustrated on this and the following pattern page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist or skirt, \$1 for costumes and one-piece dresses. An illustration, directions, and material requirements are given with each pattern. Order

from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; Rolls House, Breams Bldg., London, E. C., Eng.



THE SEPARATE BLOUSE AND  
SKIRT SHOW THE FAVORED  
LINES FOR THE WINTER



No. 42880  
A very smart neck-line is this, for the collar and front are cut in one, then buttoned together



No. 42768  
For the simple morning blouse to be worn with a tailored suit, Neptune satin is suggested



No. 43201  
The convertible collar is naturally favored and suits with a design for two materials



No. 43235  
Fashion favors anew the glorified jerkins of ancient days, made with full sheer sleeves



No. 43227  
Cutting the shallow round yoke and the collar in one gives a very becoming neck-line



No. 42771  
The type of skirt that is worn best with the more formal blouse of chiffon or crêpe



No. 43013  
A new way to introduce fulness in a skirt of velours de laine or, perhaps, velvet



No. 43142  
Paris sanctions this new becoming shoulder and armhole for the blouse made of Neptune satin which tubs well



No. 43141  
This blouse of crêpe has tucked panels for trimming and its fulness is shirred into the narrow shoulder yoke



No. 43140  
The plainness of a skirt of tweed or serge is broken by a pointed hip section



No. 42755  
A circular skirt of conservative width, two and one-half yards, with but two seams



No. 43143  
A becoming way to fasten a collar and a new line for the inserted vest, plaited in knife platings



No. 43202  
Bell sleeve, odd line of vest, and cut of flared collar, each and all mark this an unusual and interesting design



No. 43220  
Hand-smocking for trimming and an unusually cut armhole are to be noted on this simple bodice



No. 43215  
The low yoke-line and the plaited fulness are worth the discriminating glance of the seeker of blouses





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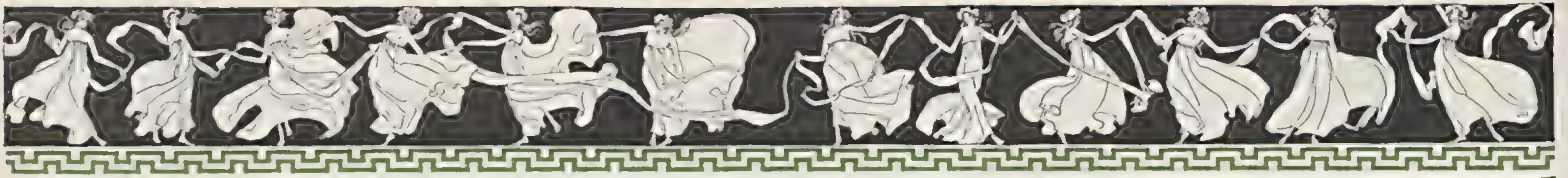
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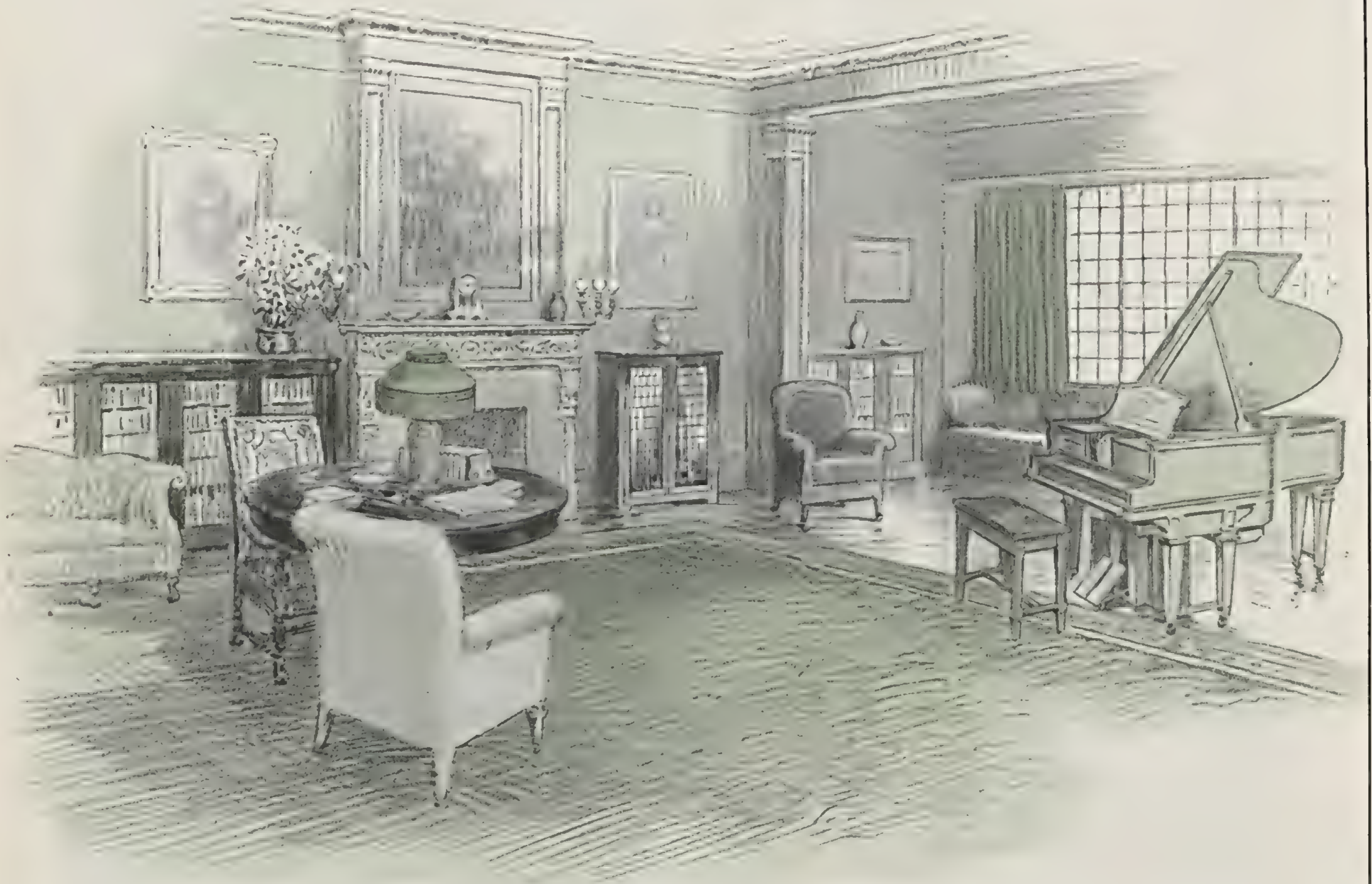


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It is our privilege to reproduce on these pages the opinions of some of these educators. Not so well-known to the public possibly, as popular performers and artists, these names, in the music profession stand at the very apex of renown. Their opinions on music education carry the weight of final authority.

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## WHAT THEY READ

A POLITICIAN who can "come back" is a rare man; perhaps even a rarer man is the novelist who can compass that difficult feat. We have several eminent living novelists who now hold their peace. Could Thomas Hardy write another long story of Wessex, and move us all with his amazing, if depressing, art? Could Henry James spin, and spin, and spin his spidery films again, and find readers patient to unravel and enjoy his subtlest significance? Mr. Howells still writes delicious books of travel, but his last considerable story must have disappointed the warmest admirers of our best beloved living man of letters. Yet these men are not old, as we understand age in these days. Our novelists, English and American, have not been long-lived, but some of the poets have been actively creative far beyond the age of Mr. Hardy, Mr. Howells, or Mr. James. An American woman has just demonstrated, indeed, that a novelist may "come back." Mary Hallock Foote was never, it is true, a distinguished master of fiction, but she always wrote admirably, and she has just proved in her new story, "The Valley Road," that she has lost none of her subtle skill, none of her fine perception, none of her beautifully tempered style.

And now one is tempted to ask whether Mr. Kipling can come back? Some will rise in passionate protest to say that he never went away, but it is a good many years since he has given us anything in prose fiction, or in verse to equal his best stories written from twelve to more than twenty years ago. At the end of this year Mr. Kipling will be fifty years old. His fame was won between his twentieth and his thirty-fifth years. Before he reached the latter year, his popularity touched its high-water mark, or if it rose higher after that such rise was due to old rather than to new productions. His recent letters from the front were certainly not what the Kipling of twenty years ago would have given us had this world-conflict then engaged his attention.

Thackeray's hand was stayed by death when he was only a little beyond Mr. Kipling's age, and Dickens, at fifty-eight, left Edwin Drood unfinished. Mr. Kipling's desperate illness in New York comes close to marking the close of his large accomplishment, for "Kim," which came later, must have already been in preparation. If Mr. Kipling will tell us stories at his best or sing us songs of his sweetest, a good many of his younger contemporaries will go unheeded.

THE VALLEY ROAD, by MARY HALLOCK FOOTE, will come as an agreeable surprise, alike to those who knew her of old, and to those who know her for the first time in this book. Many years ago the late Richard Watson Gilder said of Mary Hallock Foote to the present reviewer, that she was the ablest American illustrator of her time. Her illustrations now no longer appear in current

periodicals, and the titles of her books, "The Prodigal," "The Led-Horse Claim," "John Bodewin's Testimony," "Cœur d'Alene," and others, are unfamiliar to this generation of readers.

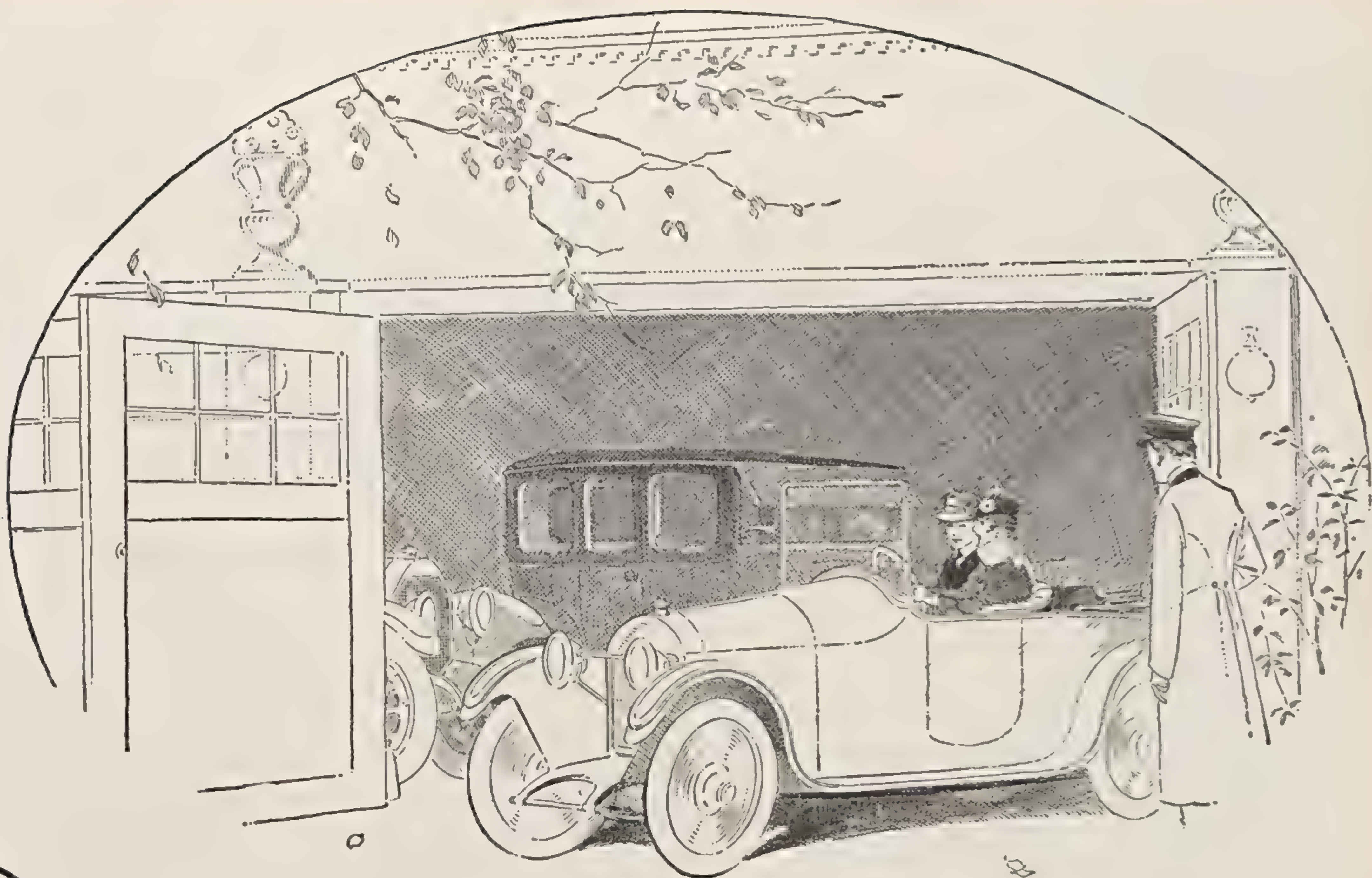
In "The Valley Road" Mrs. Foote has compassed the difficult feat of "coming back." She has written a story of to-day, fresh in style, youthful in tone, vigorous, interesting, natural. This story, coming to a reviewer unacquainted with the author's history, would have been taken for the work of a young but practised writer, in sympathy with this present decade and amply alive to all its interest and significance. Not one in ten of the younger writers equals Mrs. Foote in observation, in subtlety of phrase, in the faculty of making characters that live and move, and in naturalness and cleverness of dialogue. Perhaps some may feel that this last gift betrays her into a good deal of "conversation" that hardly helps to reveal character or hasten the dénouement. Indeed, it is in these subtle and often brilliant conversations that the author declares her place to be with Mr. Howells and the men of his time, rather than with the men and women of 1915. She is with these last, also, however, and her story, in spite of the defect here hinted at, belongs with the work of to-day, and may boldly claim comparison with the best that the best of our fiction writers are now doing. Meanwhile, those who are bred to the earlier manner will taste with delight every line of dialogue, and every word of narrative or description. (Boston: Houghton Mifflin Company, \$1.35 net.)

SHADOWS OF FLAMES, by AMELIE RIVES (PRINCESS TROUBETZKOY), is a novel of nearly six hundred pages, international in its dramatis personæ, with the scene laid mainly in England, partly in Italy. As usual with the Princess Troubetzkoy, she takes for heroine a girl from her own beloved Virginia. When the story opens we find this daintily pure, high spirited, beautiful and intelligent woman, married to an Englishman of noble family, the father of her one child, a small boy. The father is secretly addicted to the use of opium. An unsympathetic titled mother-in-law, a sympathetic and generous brother-in-law, some local English friends of high degree, an Italian nobleman—who, like the lady herself, has something like the gift of second sight and who becomes her declared, though innocent lover—an extremely well-drawn trained nurse, and a number of servants, doctors, and others, make up the dramatis personæ.

Interest is centered most of the time in the husband's opium habit and the effort to cure him of it, and upon the growing love between the wife and the Italian. The husband, under the influence of his drug, is brutal and beastly; when free from its worst effects, repentant, affectionate, and even gently considerate.

(Continued on page 98)





# Preference

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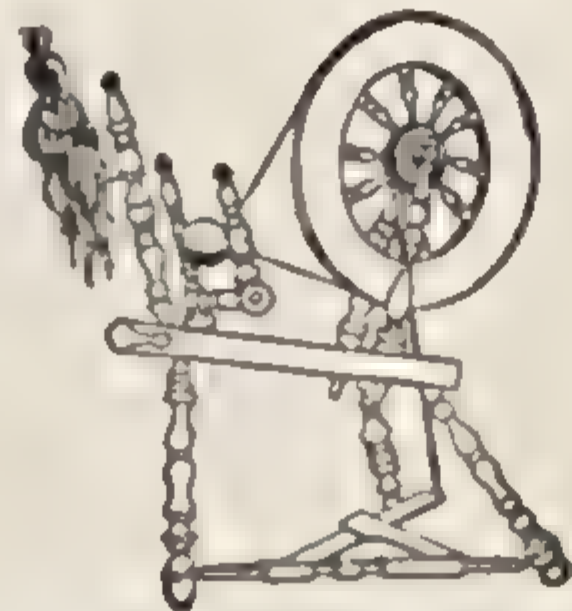
effect; full circular skirt with deep belt effect. Smart Wool Velour checks, Black and White, Brown, Copen Blue and Plum, also plain colored Velour, \$35.00.

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907. Smart Suit, Krimmer Fur trimmed, loose flare coat, jaunty collar and cuffs of velvet. Collar in scarf

## WHAT THEY READ

(Continued from page 96)

As a study of morbid humanity warring with a vicious habit, he is an original creation, while the wife, strictly maintaining physical loyalty to one she has ceased to love, and heroically protecting her son as best she may from evil domestic conditions, is extremely well done. Her effect upon the Italian as a revelation of the youthful American woman, a creature he is prepared to understand because his mother was American, is new and interesting. In spite of all this, most readers will feel that the story is far too long, and that the dialogue is needlessly padded with matter that hardly makes for the movement of the story or the development of character. It is from the great writers only that we can thankfully accept novels of two hundred and seventy-five thousand words. Some will wonder how much autobiography figures in the work. (New York: Frederick A. Stokes Company. \$1.35 net.)

THE INVISIBLE MIGHT, by ROBERT BOWMAN, tells a tale of Russia in which the chief woman is a charming lady of that unhappy land and the chief man an English engineer temporarily employed on her estates in the development of a copper mine. Mr. Bowman's attempt has been to give us a Russian atmosphere and Russian conditions in considerable detail, a variety of characters, and a moving story of unhappy love. The lady of the tale is a Russian of high degree wedded to an unloving and ambitious husband who is seeking promotion in the court circle. She has liberal, even revolutionary, sympathies and the story opens with her banishment from St. Petersburg and her confinement to the husband's country estate, because of letters addressed by her to a revolutionist whose death has revealed the correspondence.

Mr. Bowman has managed to impress his readers with the personal charm of the woman, and he has also made real for us the conditions of travel by river in rural Russia. At the estates we find a group of well-indicated and interesting characters—a generous and simple-hearted German, no longer young, the English engineer, a crafty peasant risen to a place of importance in the community, some faithful servants of the lady, and others. The rural scenes are charming and the story of the copper mine is told with not too much technique.

Of course the English engineer falls in love with the neglected and persecuted lady, and she with him. Then comes the day when she, moved by a deep sympathy with the condition of the peasants, makes a rash address to a body of them who come to her house. Arrest follows, and then an attempt at escape, told with realism and moving interest. She is banished to Siberia, and then we have the awful dénouement when the engineer, eight years afterward, goes to seek her in the wilds. Mr. Bowman has made a story of very unusual quality, and one that has the rare merit of being too short, rather than too long. (New York: McBride, Nast & Co., \$1.10 net.)

MODERN WOMEN, by GUSTAV KOBBE, is a group of rather unusual fictional sketches. They are strongly dramatic, so much so that they could easily be conveyed in dialogue form. Most of them are tiny tragedies closing with a sudden sharp shock as of a pistol shot. The title of the volume taken together with the character of woman in the first story called "Clothes" might lead one to expect more of cynicism than these stories really contain. Some of them are cynical but not all of them. All have to do with an exceedingly "smart" social group. The short picturesque titles such as "Speed," "News," "Nerves," "Man," "Horse," and the like give the key-note to each story. Had Mr. Kobbé managed to give more clearly

the impression of first-hand observation these stories would have been entitled to extremely high praise. As they stand, they must be regarded as remarkably clever, if suggesting somewhat Ouida modernized and condensed. (New York: Moffat, Yard & Company, \$1 net.)

### DRAMA AND POETRY

A BIT O' LOVE, by JOHN GALSWORTHY, which is a play in three acts, has a moving pathos and an elemental humor of rural character and situation almost Shakespearean in its strong taste of the soil. An English curate, spiritual, tender, self-abnegatory, musical, and poetic, is wedded to a woman of whom we know naught save that she became his wife while she yet lingeringly loved another, and meeting the latter not long after the marriage, deserted the husband for the lover. We have no light upon the lover, beyond the fact that he takes what he perhaps believes his own. He does not appear in the action at all. But the curate deeply loves his faithless wife, and Mr. Galsworthy, while he manages symbolically to imply that the wife is entitled to her freedom, though not in the sense of divorce, since that she specifically does not desire, concentrates interest upon the husband, and upon his self-forgetting love, a love so unselfish that it prefers the will of the loved one to the will of the lover. Along with this ably developed character placed in so moving a situation, we have the masterful wife of the rector, well-indicated in a few scenes, a whole country of rustics, men, women, and children, all living creatures—especially the half-crazed youth who has had a faithless sweetheart.

The high comedy of the piece is reached when the yokels at the inn attempt to hold a parish meeting and adopt resolutions in disapproval of the curate. Here it is that Mr. Galsworthy's puppets smell of Shakespeare, so much so, indeed, that one can not help wondering whether any such survive in England three centuries after the great master's death. These are, indeed, three acts of rare fulness and richness. (New York: Charles Scribner's Sons, 60 cents net.)

AFTERNOONS OF APRIL: A BOOK OF VERSE, by GRACE HAZARD CONKLING, brings together fugitive contributions to several magazines and includes as well what seem to be hitherto unpublished poems of considerable length. One feels almost throughout the volume that Keats is the inspiration of the poet. She has his strong feeling for the classic, his gift of phrase in describing natural scenes, his rich fancy in dealing with bird and beast and insect, but not quite his lyric sureness. Of the longer poems, the symphony of a Mexican garden is the best. It is marked by singular charm, by a very rich fancy, and by occasional touches of fine imagination. Among the shorter poems, "The Barberry Bush" is lovely, the "Motoring Song at Night" has all the author's characteristic charms, and some of the "Twelve Little Lyrics" are exquisite. The music of these shows the author at her best in the command of harmonious language.

Those who know the "Song of Veery" will rejoice in the poem of that title, and all who have tried in vain to frame a word to suit that song will thank her for the perfect line, "Awhirl in spirals manifold—"

This volume is really a very unusual collection of American verse, though it is difficult to see why it especially belongs in "The New Poetry Series," for original as it is in feeling and expression, it does not do violence to the old poetic forms. Perhaps the author's occasional stage directions in the Italian of the

(Continued on page 100)



# Never Were Brooches More Fashionable



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Made in platinum and gold, charmingly combined with various gems, the brooches illustrated here offer a variety of the newest and most exclusive designs.

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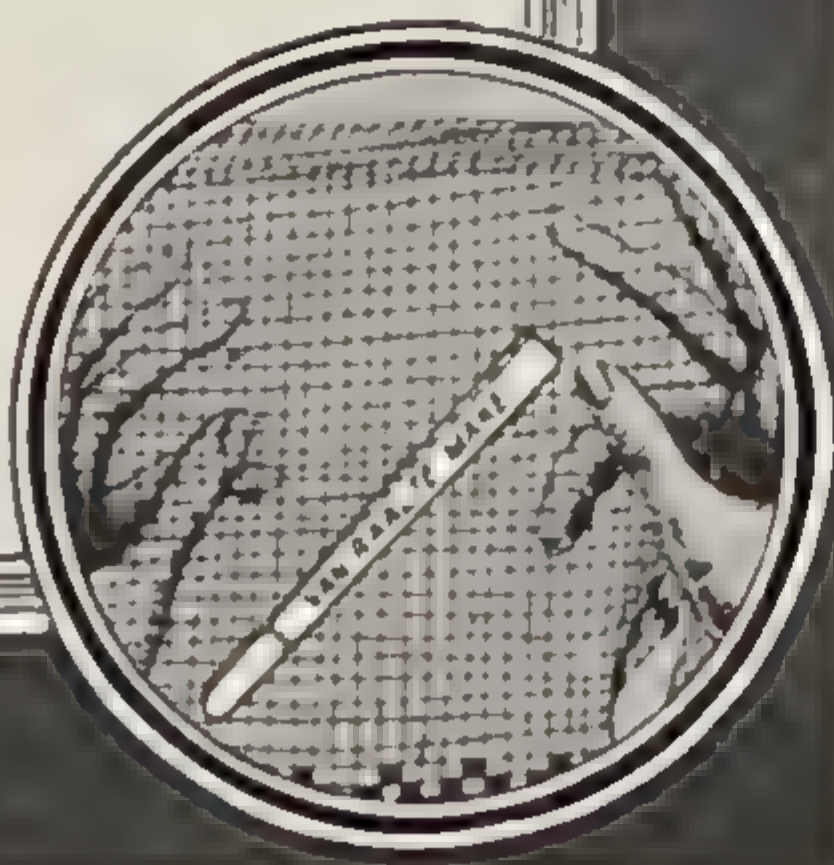
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For your protection this little white ticket is on every yard. Look for it.



## WHAT THEY READ

(Continued from page 98)

music composers justifies the inclusion. Here are two verses from the symphony of a Mexican garden.

*The blossom-powdered orange tree  
For all her royal speechlessness,  
Out of a heart of ecstasy,  
Is singing, singing, none the less,*

*Light as a springing fountain, she  
Is spray above the wind-sleek turf:  
Dream-daughter of the moon's white sea  
And sister to its showered surf.*

(Boston and New York: Houghton Mifflin Company, 75 cents net.)

### WHERE YE TRAVEL

OLD CALABRIA, by NORMAN DOUGLAS, narrates in most agreeable fashion the author's travels in a little-visited part of southern Italy. He says that he met no English travelers in his journeyings, though he met several English speaking Italians who had returned from the United States. Mr. Douglas took with him into Catholic Italy, his Presbyterian convictions in robust and complete working order, though in writing of his adventures he did not very often permit his Calvinism to crop out. The land he saw lies beneath the thick dust of centuries, though the towns are lighted by electricity, and an expensive system of irrigation has been introduced. He followed upon the track of the Greeks, of good old Quintus Horatius Flaccus, and some of his fellow poets, of the Saracens, of the Hohenstaufen rulers.

It is extremely interesting to find the author disinterring the old Italian poem from which Milton seems to have obtained many of the ideas that enter into "Paradise Lost." Mr. Bliss Perry has anticipated him in this, as Mr. Douglas frankly tells us. This narrative of travel is no mere record of mislaid luggage and thievish landlords, though the author's minor troubles are told with most agreeable humor. He is mainly concerned with the antiquities of various places, with the people as they are to-day, and with their predecessors for more than two thousand years back. There are no dull chapters in the volume, and, indeed, it is hardly too much to say that there are no dull paragraphs. (Boston: Houghton Mifflin Company, \$4 net.)

LEGENDS OF OLD HONOLULU, by WILLIAM DRAKE WESTERVELT, is a volume in a projected series to include six volumes, all dealing with kindred topics and with the Pacific islands. Mr. Westervelt, a resident of Honolulu, has gathered the local legends of the native race, and translated them, apparently with great care. These stories, as thus told, are not simplified to make them easy reading for children or idle folk. On the contrary, they are a serious contribution to universal folk lore, and as such are likely to be welcomed by all who are interested in that fascinating and vastly significant subject. The author precedes the legends with some historical matter of curious interest, familiar doubtless to all who are acquainted with the islands. The legends are very numerous, and told at varying length. Among them is one which narrates the creation of man from the dust of the earth. There is also the legend of the bird-men, which term has a familiar sound. George H. Benton of Boston, furnishes a sympathetic introduction to the book. There are thirteen illustrations showing photographic reproductions of charming Hawaiian scenes, besides the agreeably sketched head and tail pieces. Those who are interested in the books of this series may address M. L. Millard, 175 Newbury Street, Boston. (Boston: Press of George H. Ellis Co.; London: Constable and Company, \$1.50 net.)

### HOME AND GARDEN BOOKS

THE AMERICAN COUNTRY GIRL, by MARTHA FOOTE CROW, bases itself upon the theory that girlhood on the farm, quite as much as the farmer and his wife, has a title to consideration and a distinctive place in the scheme of things. This is a sound theory. The girl from fourteen to nineteen or twenty is a species by herself, and the American farm has often failed to provide her with what she most needs for her happiness and wholesome development. Many a farmer's wife in the past has gone mad from overwork, cheerless home conditions, and lack of companionship and intellectual and spiritual interests.

On many a farm the hardships of life fall early upon the girl, and she is required to do what most town-bred girls would think a day's work besides attending school. Actual letters from girls who like farm life and from girls who loathe its drudgery lend interest to this unusual and humanly interesting volume; and the case of the homesteader, a peculiarly hard one, is also set forth in a separate chapter. There are chapters also upon efficient management of the farm household, upon the daughter's share of the work, upon dress, upon the country girl's wages, upon amusements, reading, music, and the like. This book will not have been written in vain if it brings home to urban folk the conditions amid which nearly seven million American country girls live, grow, and work. (New York: F. A. Stokes Company, \$1.50 net.)

CONTINUOUS BLOOM IN AMERICA, by LOUISE SHELTON, author of "The Seasons in a Flower Garden," is a quarto of one hundred and forty-five pages, with many illuminating illustrations, and eight chapters of consecutively written expository text. There are other chapters mainly made up of descriptive lists of "what to plant and when," several clear and valuable planting charts, and a sufficient index.

The author deals with such plants as bloom after spring has well declared itself, and before blighting frosts have come. She shows how a garden may be planted so that throughout two-thirds of the year it may have uninterrupted and abundant bloom. Her text, her illustrations, her charts, and her long descriptive list of plants will be found helpful to the amateur gardeners, especially to such as have considerable space and moderate means at command. Her own garden and the gardens of several friends, neighbors, and others, furnish the admirable illustrations, some of which are genuinely beautiful, while not one is introduced merely for decorative effect. Most of the illustrations show scenes in the region between Mason and Dixon's Line and the coast of Maine, though there are a few southern gardens illustrated. The book should be a particularly practical guide for amateur gardeners in New York, Connecticut, New Jersey, Pennsylvania, and the middle west. (New York: Charles Scribner's Sons, \$2 net.)

CARE OF THE BABY: A MANUAL FOR MOTHERS AND NURSES, by J. P. CROZIER GRIFFITH, M. D., of the University of Pennsylvania, is the sixth edition, revised and enlarged, of a work first published in 1895, and since many times reprinted,—upon four other occasions after revision. In an age that talks of race suicide it is satisfactory to find such a work so much in demand. The book has more than four hundred and fifty pages, of which nearly twenty are given to a useful index. There are many illustrations apt to the text, and not a few of them new in this edition, while the text itself treats of nearly every subject upon

(Continued on page 102)



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Furriers

## WHAT THEY READ

(Continued from page 100)

which the mother or the nurse of an infant or a child as much as two years old would naturally desire instruction. As in earlier editions of this work, and in authoritative discussions elsewhere, the nursing of infants at the mother's breast is recommended above all other means of feeding them. Pasteurized milk is recommended for children that can not thus be fed, and formulas and methods are given. Dr. Griffith's book, as hitherto, is clear, precise, untechnical, and free from unnecessary verbiage. The author's place in his profession guarantees the quality of his advice—a source of assurance since there are many unauthenticated books on this subject. (Philadelphia: W. B. Saunders Company, \$1.50 net.)

### IN THE LIVES OF OTHER MEN

**ME: A BOOK OF REMEMBRANCE**, published anonymously, which comes with an introduction by Jean Webster, tells us that the volume of one hundred thousand words was actually written in two weeks. The amiable introductress assures us that she regards the book as an interesting human document and a suggestive sociological study. She vouches for the truth of the story in its main outlines, and adds that the author has written a number of books which have had a wide circulation. "Me" tells the tale of a few years in the somewhat adventurous life of a girl who first shows herself to the reader as leaving home in Canada at the age of seventeen to undertake newspaper work in Jamaica.

What surprises any reader in the least acquainted with the world is not that this innocent girl of ardent and trusting temperament encountered temptations and dangers, but that she did not succumb to the temptations or fall a victim to the dangers. Most readers will think that Jean Webster greatly overvalues the interest and significance of "Me." Interesting it is, but it can hardly be regarded as more significant "sociologically" than the story of almost any young girl who has to win her way friendless in a world of older and less scrupulous women. In style of narrative, the book suggests the girl of seventeen rather than the presumably mature and practiced writer. (New York: The Century Co., \$1.30 net.)

### THE MIGHTY AND THE LOWLY

by KATRINA TRASK, attempts to combat the notion that Jesus was solely the friend of the poor and oppressed and to prove that some forms of modern radicalism have claimed him as patron without sound reason. At the same time the author admits the absolute necessity for social reform that shall approach the character of a social revolution. She is familiar with the demands and the propaganda of those ardent radicals now for many years troubling the ear of a lazy public, and she seems to believe that she has in some sort settled the question by saying that the succession of socialists, anarchists, and I. W. W.'s will of necessity be followed forever by something progressively more radical. In all probability, her radical readers, if she is going to have any, will cheerfully admit this notion. It is the striking mental habit of the modern radical that he rather rarely believes his particular remedy to be the one that will give us the final and permanent form of social and political institutions guaranteed to make all mankind happy. Even the intelligent conservative will recognize the futility of the author's notion that radicalism can be brushed aside because it does not propose finalities. At the same time there is a kernel of truth in the notion that the name of Jesus has been a little too exclusively arrogated to the radicals by their spokesmen. In all probability the man of Galilee had a

charity broad enough to cover even the plutocrats and the tyrants of the modern world, and certainly his mantle would have protected that very large portion of society which lies between plutocrat and proletariat. (New York, The Macmillan Company, \$1.)

### PSYCHOLOGY OF THE KAISER

by DOCTOR MORTON PRINCE, attempts to explain the German Emperor's marked peculiarities by tracing them to a few strong preconceptions and consequent emotions. Certain of the Kaiser's "sentiments," a word used by the author in a technical sense, amount to obsessions. Dr. Prince does not hold with some critics of the Kaiser that he is a paranoiac, but nevertheless declares that, like many normal persons, he holds to some ideas with something like the unreasoning tenacity of the paranoiac. Behind the Kaiser's conduct with regard to some matters of prime importance lie motives concealed from him in his subconscious mind. His savage hatred of the Social Democrats springs from the unconscious realization that they threaten his power, which is his life. Without knowing it he is obsessed with a fear of these men and this hidden fear rouses the defensive anger and hatred that he exhibits.

The Kaiser's belief in himself as a ruler by divine right is a fantastic superstition which Dr. Prince analyzes as a psychologist, and so his passion for dress, display, and self-advertising. Many quotations from the Kaiser's speeches illustrate Dr. Prince's thesis. Perhaps the most interesting thing in the book, however, is a quoted letter from the late Joseph Chamberlain of England to the author, telling him upon excellent authority that at the time of our war with Spain, William had exclaimed, "If I had had a larger fleet I would have taken Uncle Sam by the scruff of the neck."

In discussing the undemocratic constitution of the German Reichstag, Dr. Prince elucidates his text with a footnote that seems to imply that the Prussian three-class system applies to elections to that body. It applies to the election of the Prussian Landtag, and the councils of many Prussian cities, but the Reichstag is chosen in theory by universal, direct, and equal suffrage, though in practice the equality of the suffrage is destroyed by the fact that the great cities are under-represented. A shocking snapshot of the Kaiser is the frontispiece of the volume. (Boston: Richard G. Badger, 60 cents net.)

### THE STORY OF CANADA BLACKIE

by ANNE P. L. FIELD, records somewhat meagerly the life of a famous convict who was turned from his evil ways through the influence of the modern humanitarian spirit in prison management. The man was a Canadian with black hair, hence his prison name. We learn really very little about his criminal career, for the author deals mainly with his change of heart and with the closing years of his imprisonment. As a matter of fact, he died a free man, for he was pardoned through the influence of those who were struck with his character, and because he was rapidly dying of disease.

Warden Osborne of Sing Sing prison contributes a short introduction to the book, and expresses his conviction that the career of Canada Blackie is a powerful argument for the new prison system. Blackie was an unusual man, as one may see by his letters published in this article; they would do credit to any man of sound education, humor, and perception.

Like most books dealing with the horrors of the prison system, now struggling for life, this one is a good deal marred by a strong tincture of sentimentality. Perhaps prison conditions and the relation of the ordinary citizen to the convict

(Continued on page 104)

## PAUL

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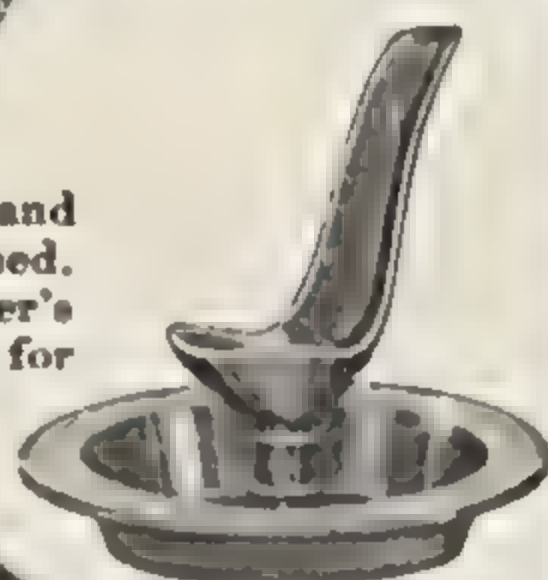
will point out to you how to get most for your money when in search of choice Gift things for the coming holiday season. Here is a thorough, reliable Gift Guide, a real one. It helps you find what is select. Our expert buyers have chosen from the market's best offerings. You banish worry and care by shopping at home. Thru its use you ramble about in one of the most unique Gift shops in America. Send us your name and address on post card. You will receive a copy promptly.

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Weight fine Combed Cotton  
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—Kerkoff, Paris

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## WHAT THEY READ

(Continued from page 102)

whom he comes to know in confinement, make such sentimentality almost unavoidable, but books of this character would be vastly more effective in their appeal to the intelligent public should their authors exercise more self-control and self-restraint. (New York: E. P. Dutton & Company. \$1.00.)

### BOOKS OF THE GREAT WAR

**THE CAMPAIGN OF 1914 IN FRANCE AND BELGIUM**, by G. H. PERRIS, embodies in a substantial volume of nearly four hundred pages the author's observations and studies as a correspondent in the early days of the present European war. He takes, of course, the British view of responsibility of Germany for the war, and while he insists also upon the general truth of the accusation that the German army perpetrated unspeakable horrors in Belgium, he seldom permits himself violent or denunciatory language.

Of course the initial retreat before the advancing Germans in France during the latter part of August, 1914, and the early days of September, occupies a great space in this volume. This story will be no doubt different, in details at least, when the military history of the war comes to be officially written. Meanwhile Mr. Perris has made an interesting narrative which seems to bear the marks of conscientious care, though, in spite of the author's clear style, and his well-indicated maps, the story will not easily be followed by those who are unaccustomed to military history. What is here said of the retreat and the final halt of the Germans, and in turn their retreat before the victorious French at the battle of the Marne, is true of his narrative as concerned with the burst through Flanders in the early days of August, the drive at Calais, and lesser events. His less military chapters deal interestingly with conditions in Paris in those early weeks of the war, with Rheims under fire, and with the losses and cost of the war. Mr. Perris has made a book of unusual interest and excellent temper. One regrets to miss the photographs promised on the title page. (New York: Henry Holt and Company, \$1.50 net.)

**THE PENTECOST OF CALAMITY**, by OWEN WISTER, embodies the author's larger impressions of the present European contest in what may be called a long essay. The early summer

of 1914 found Mr. Wister in Germany at a water cure, deeply impressed with the charm of the region and with the amazing efficiency of the German nation. He came away before the war began, feeling that were he to choose in which nation of the world he would be born, it would be Germany rather than England, France, or the United States. His fellow Americans, at the same water cure, were of his mind as to the charm of the region and the efficiency of the people. He does not complain of discourtesy and was impressed with the almost impersonal but attentive attitude of public servants toward the public.

Only when he caught a glimpse of the Prussian did he realize the characteristics that have left Germany almost friendless in the whole round world. When the war broke out Mr. Wister lost no time in taking sides with the Allies and much of his little book he gives to setting forth his impression of armed Germany in action. He believes that Prussianized Germany is a thing that has been long preparing, longer than the forty-five years that take us back to 1870. "The Teutonic brain," he says, "assimilated some diplomatic and philosophic precepts laid down by Machiavelli, Nietzsche, and Treitschke. Indeed Fichte, during the war of 1808, at the University of Berlin, made an address to the German people which may be accounted the first famous academic harbinger and source of the present Teutonic state of mind. Here the parallel stops. With America and France war made way for independence, liberty, and freedom, political and moral; Germany would establish everywhere her absolute military despotism." Mr. Wister follows this utterance shortly with a definition of the present German creed of universal military despotism, in the form of quotation directly from the Emperor, his generals, and his philosophers, and a hideous creed it is.

Mr. Wister hopes that out of defeat, and consequent humiliation, Germany may re-learn the lesson of humanity and civilization. Very temperately, but with a warmth that one easily guesses, Mr. Wister discusses our relation to the world war, and evidently regrets that we did not at least protest against the invasion of Belgium. He has made a very striking arraignment of the German military spirit, though he is loath to give up his old belief in the German people. (New York: The Macmillan Company, 50 cents.)





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*All that a pretty woman's heart and complexion  
could desire in a week-end box, and then some  
additional things just for good measure*

## ON HER DRESSING-TABLE

(Continued from page 72)

drive. In the compartments below are a toothbrush and tooth paste, a nail file and nail polish, a lip stick, liquid rouge, an eyebrow pencil, a celluloid box of compressed powder with its puff, talcum powder, soap, a wee sterilized puff, a tube of cream, a box of variegated beauty spots, and a mirror—completeness itself. The box is of leatherette, lined with

white oilcloth that is easily cleaned, and it costs, \$2.50; in real leather, with a two-letter monogram in gilt metal, it costs \$5.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*



*No cracking, leaking, or  
bursting in this metal succe-  
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*A new massage device,  
which is constructed on the  
principle of a thermos bottle*



*A pretty golden casket is this gilt-  
colored box to hold a bouquet series of  
unusual sweetness*



*Tipped by steel  
its bristles hold*



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"Thumbed!"

The armies of common toothbrushes that lie loose.

"Pure!"

Every Kleanwell toothbrush sealed up in its own "purity packet."

Yes; in that package it lies—an imported, transparent-handled toothbrush—whose bristles are trap-locked by steel, so that they can't even be wrenched—let alone loosened out.



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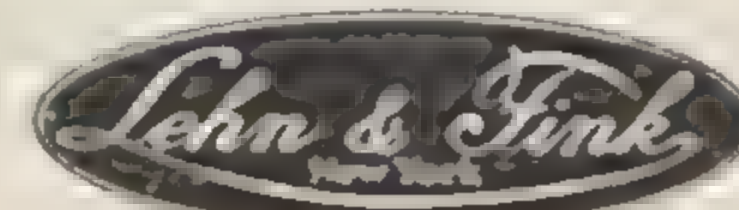
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is its power to check "Acid Mouth"—the cause of so much decay. Cleanliness helps a lot in keeping teeth sound, but it does not go far enough.

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## FOR THE HOSTESS

WITH the approach of Thanksgiving, the mind of the hostess turns to turkey—the inevitable bird to form the pièce de résistance, on that day at least, on the dinner-tables of the United States. It is small wonder that Benjamin Franklin made so strenuous an effort to have the turkey adopted in place of the American eagle as the national emblem of the United States. The turkey was a finer bird than the eagle, he argued, and surely more useful and less vicious. That it was not accepted was a real disappointment to him—and truly, the turkey is an indigenous and national bird if there be one. In Franklin's day, "the log cabin of the pioneer was surrounded with these birds, saluting each other in the early morning from the tree-tops," and the wild turkeys flew in flocks of hundreds. They were originally called turkeys because they were thought to have been brought to America from Asia via Europe, but it is well-known now that they are aboriginal Americans.

The Spanish first appreciated the value of the turkey, and within a quarter-century from the time Columbus discovered America they took some turkeys across the sea and established them in Europe. Brillat-Savarin, the noted French epicure, proudly relates how he shot a wild turkey, in 1794, at Hartford, Connecticut, during his first visit to America. To this experience he gives a whole chapter in his famous work, "La Physiologie du Goût."

### IN OLD NEW ENGLAND

The war throws Americans back upon their own resources in more ways than one, and many expatriates are finding pleasure in returning home and becoming familiar again with their native customs. Among these who are thus forced to return to the United States there is a well-known woman who is taking particular delight in reviving the traditions of early days. Her absence has been long, but customs she thought she had forgotten come back to her, and so she is planning with genuine enthusiasm a Thanksgiving dinner such as her grandmother served at their New England home when she was a very young girl.

This same respect and sentiment for this American tradition is shown all over the country, and most families, if only for once a year, relinquish ultra-smart and foreign ways of dining in favor of the Thanksgiving dinner of their own nation. Thousands of families sit down on that day to a truly baronial board. There are many who modify the usual bounty according to individual preferences, but the old New England Thanksgiving dinner remains unchanged in New England, where Thanksgiving was first celebrated in a spirit we may well emulate. The menu that follows is that of the original unrestricted Thanksgiving dinner of our New England forefathers.

	Oyster Soup	
Celery	Olives	Salted Nuts
Turkey Stuffed with Chestnuts		
Cranberry Jelly		Crab-apple Jelly
Sweet Potatoes	Irish Potatoes, Roasted	
	Boiled Onions, Cream Sauce	
	Baked Hubbard Squash	
	Mashed Turnips	
	Chicken Pie	
Mince Pie	Pumpkin Pie	Apple Pie
	Country Cream and Sage Cheese	
	Doughnuts	
Cider	Apple Jack	Coffee

Even this menu takes no account of the jellies and marmalades, the piccalilli and sweet pickles and relishes from the jam closet, the preserved ginger and candied orange peel, and the hundred and one old-time delicacies which are still made by New England housewives from recipes handed down from generation to generation. In these latter days, most families add a plum pudding, and an ice cream or mousse for the children, under the assumption that ices are better for them than so much pie.

### FOR THOSE OF DIVIDED MINDS

Every one has her own pet recipe for roasting the turkey, and as for the stuffing, there are those old-fashioned enough to insist upon the traditional bread-crumbs seasoned with onions and herbs, in place of the modern chestnut stuffing. There is even said to be one hospitable person in Boston who serves two turkeys, one with the chestnut stuffing, the other with the bread-crumbs and the onions, so that every person who eats at her board may be truly thankful for something.

The Thanksgiving dinner-table lends itself easily to decorations suggestive of the day. One very charming decoration has for its motif the harvest time. A tall slim yellow pumpkin is hollowed out and used as a vase for great yellow chrysanthemums. Smaller pumpkins of uniform size are chosen and the stems of these removed. Then an aperture large enough to hold yellow candles is cut in the top; and the little mica cup must not be forgotten, that waxen tears may not run down the sides of the pumpkin candlesticks.

About the base of the large pumpkin used as a vase are grouped russet and crimson apples, grapes, white, purple, and red, with plenty of their green leaves to lend contrast, oranges, peaches, and pears—all sorts of fruit in a riot of color. A handsome centerpiece may be arranged from fruit alone if an extremely large pumpkin is chosen and is cut in proper shape to make a receptacle for the fruit. With this arrangement glass candlesticks of colonial design are appropriate in place of the pumpkin ones. Chrysanthemums in crystal vases are always in good taste for the Thanksgiving table. They need

(Continued on page 110)





## CAT'S PAW Cushion Rubber Heels

are made to fit the most delicate French heels of dancing slippers or the heaviest walking boot.

They add lightness, grace and poise to every movement and are noiseless, which makes them really essential to comfortable dancing on a polished floor.

The Foster Friction Plug not only prevents slipping but makes Cat's Paw Heels wear longer.

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*Peck & Peck*



The  
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List  
Says:

"Useful and attractive" opposite the names of all those whom you wish to remember. Peck & Peck Silk Hosiery for Women, and Socks or Neckwear for Men, are most acceptable Christmas gifts.

May we suggest that a simple way to do your shopping early would be to write today for our Christmas catalogue and check the list of those to whom you wish to send these useful and beautiful gifts, packed in dainty holiday boxes.

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146C. Pure Thread Silk, in black with self or colored clocks, \$2.00 the pair.

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We accept orders now for Christmas delivery. With references, we will gladly send selections of plain or fancy stockings for women and socks and neckwear for men, on approval. Any or all may be returned at our expense.

*Illustrated booklet on request*

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EXCLUSIVE HOSIERY 586 Fifth Avenue at 47th Street  
NEW YORK CITY



## F O R T H E H O S T E S S

## CHRISTMAS GIFTS

(Continued from page 108)

not be yellow, necessarily, as many prefer the white or the delicate pink ones.

## MODIFIED MENUS

However alluring a genuine Thanksgiving dinner may be, there are many who find the menu a bit heavy or perhaps a bit too pretentious for their servants to attempt. It is often better to effect a compromise, and for the lack of country viands supply increased thankfulness. The following menus for a "modified Thanksgiving dinner" may then be welcome to the hostess who for one reason or another finds it necessary to stifle her ambition for the dinner of the Pilgrims and Puritans.

Grapefruit with Rum  
Oysters on the Shell  
Lobster à la Newburg  
Roasted Turkey with Chestnut Stuffing  
Baked Eggplant  
Sweet Potato Croquettes  
Broiled Mushrooms  
Broiled Canvasback Duck  
Lallah Rookh Punch  
Waldorf Salad  
Frozen Plum Pudding  
Cheese Soufflé  
Coffee

Oyster Cocktails, Capeco Sauce  
Broiled Smelts with Anchovy Butter  
Young Turkey, Roasted, Chestnut Stuffing  
Cranberry Jelly  
Sweet Potatoes Fried Celery  
Mushroom Croquettes  
Roasted Partridges with Bread Sauce  
Endive Salad Frozen Tom and Jerry  
Coupe Emma Calvé  
Dessert  
Coffee

Coupe Emma Calvé is such a delicious bit invented by the great Escoffier as a tribute to Carmen, that it shall be passed along to make some one doubly thankful on Thanksgiving day.

Over a vanilla ice cream a praline is poured, and the coupe glasses are half-filled with the confection. A layer of preserved cherries flavored with kirsch is added and over this whipped cream, colored slightly pink with raspberry purée, is laid in pipe-like lines. Praline is a delicious adjunct to ices and cakes so it may be well to tell just how it is made. There are two forms of praline. One of them, used for icing cakes and puddings, is prepared by briskly stirring the whites of two eggs and three tablespoonfuls of icing sugar in a bowl together. The mixture is stirred until it is somewhat thick, then as many finely chopped, blanched almonds are added as are required to make the praline either thick or liquid for spreading. If a piece of white paper is moistened with white of egg and the bowl covered with it, the air is excluded and the praline will keep for some time.

## THREE OTHER CONFECTIONS

The praline for ice cream and coupes is made by another recipe. This is sometimes called nougat powder.

One pound of powdered sugar is melted in a small saucepan, and it is not allowed to turn a deeper shade than pale gold. Twenty ounces of dried almonds are mixed with the sugar just the moment before the whole is turned out on a buttered marble slab to cool. When it is quite cold, it is pounded fine in a mortar and ruffled through a fine sieve. It should be kept in a dry place in a tightly covered tin box or a glass jar.

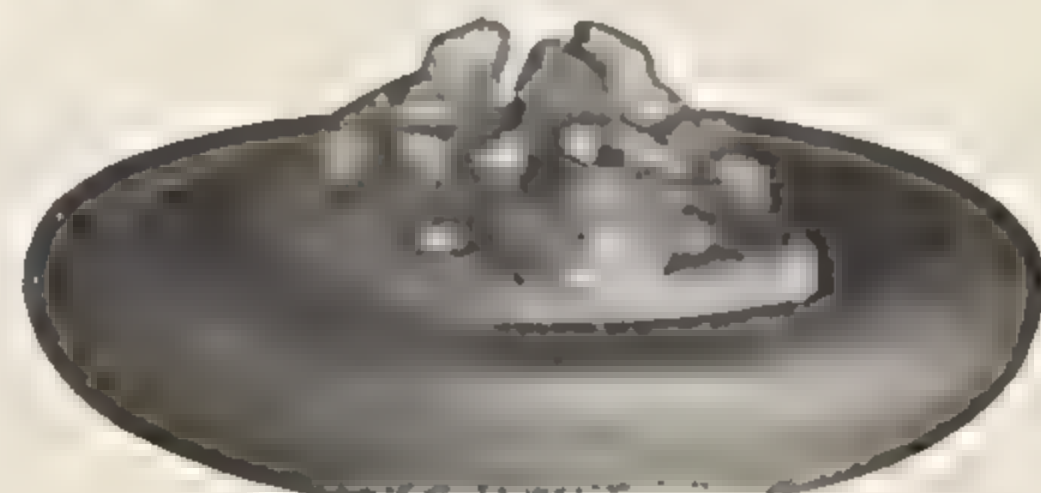
Escoffier honored also Miss Edna May with a delightful coupe made after the recipe which follows. The coupe glasses were half filled with French vanilla ice cream, and some stewed cherries were placed on this. They were marked with a high cone of Chantilly cream which is nothing more nor less than whipped cream slightly sweetened and flavored in any way, usually with vanilla. In a coupe named for Madame Sans Gêne vanilla ice cream is used as the base, and Bar le Duc (red currant jam) is used for the filling, then the whole is covered with whipped cream, flavored with crème noyau.

## THE DAY AFTER

But to return to the "Jour de Grace à Dieu" as the French Canadians graciously call their October Thanksgiving day. The dinner is indeed delightful, but the aftermath—the bed-time snack on Thanksgiving evening and the résumé on the day after, when much of the feast remains, suggest possible dishes hardly less delightful than the great dinner on the day itself.

For instance, the broiled turkey legs may be cut from the turkey and in each leg, four or five gashes may be cut with a very sharp knife. Then the legs are seasoned with salt, pepper, and a dash of lemon juice, and broiled until well browned. A little melted butter is poured over the hot dish and it is sent to the table garnished with strips of hot buttered toast. Deviled turkey legs may be preferred. Broiled turkey legs are seasoned with salt and pepper, and rubbed with mustard which has been mixed with a little oil. A little rich brown gravy—if giblets are in it, so much the better—is poured over them and then they are served with a potato omelet. This last, the omelet, must be given as a contribution to this menu by the celebrated Baron Brisse. Four large potatoes are boiled and mashed soft. Four eggs are beaten with a cupful of milk, mixed with the potatoes, and the whole seasoned with salt and white pepper. Four or five slices of bacon are cut in tiny squares and fried until crisp and brown; then they are mixed with the potatoes and the mixture is stirred over the fire until it is heated through. It is browned in the pan, folded over like an omelet, and served piping hot.

Baked squash in the Italian fashion may well be acceptable on Thanksgiving day. The squash should be scraped free from seeds and baked in its shell, after it has first been cut in quarters. When well baked it is scraped from the shell, put in a buttered silver baking dish, spread with butter, and seasoned with salt and pepper, after having been mashed. When it is sprinkled with a generous quantity of grated parmesan cheese it is browned very quickly in a hot oven.



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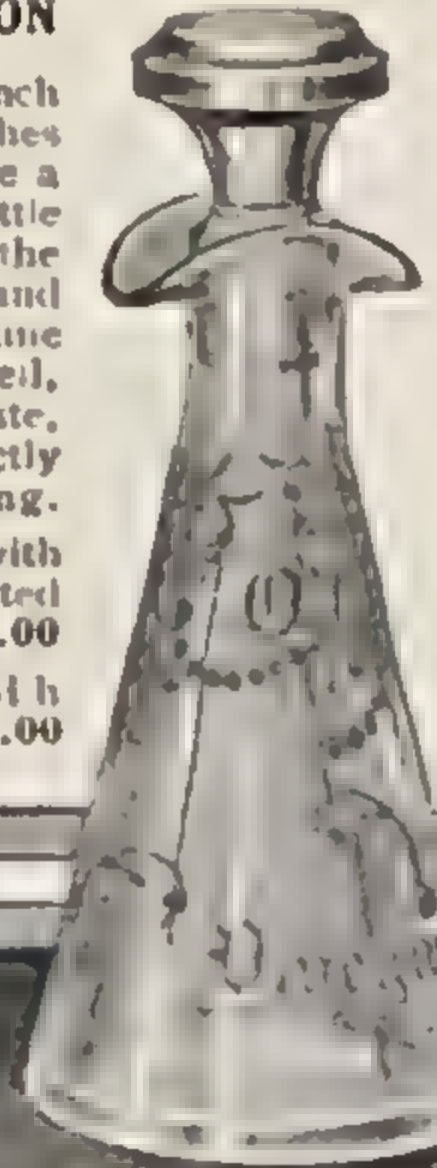
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Before Waving



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## The Nestlé Permanent Hairwave

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In previous articles we have tried to explain the exact nature of straight and wavy hair, as grown upon human heads, by defining the former as a tight and the latter as a loosely built structure. That wavy hair is flatter than straight hair is but the cause of the bent in the hair and not the reason. Nestlé-waved hair also assumes a flat appearance because in texture-character and for all practical purposes it is really naturally wavy hair. By the Nestlé method of waving the straight hair is skilfully wound around a rodlike object and then subjected to a treatment by which suction is produced with the result that the straight hair-texture, due to tight cell formation, gets looser and becomes subject to atmospheric influences. This is why Nestlé-waving is absolutely permanent and can be imparted to any hair be it ever so straight and obstinate. No recent scientific discovery pertaining to the human body can compare in usefulness and universal acknowledgment with the Nestlé discovery of transforming within a few minutes a perfectly straight head of hair into a natural wavy one. We say a few minutes. By the Nestlé method the actual time of the heat application is but eleven minutes, while the rest of the time required is taken up in such preparations as shampooing and winding up of the hair strands. All is completed in one short, interesting sitting of about two hours.

The Nestlé hair-waving method was introduced by the Inventor to the public in London in 1906 and is consequently in its tenth year. Since the new Nestlé establishment for permanent waving was built at 48 South Molton Street W. in 1911, with accommodations for fifty hair-waves per day, it has become the place of Rendezvous of Aristocracy and science, and whenever you meet a traveller of note coming from London, she will have naturally wavy hair, produced by "Nestlé's."

Similar success crowned the Inventor's introduction of his method in America. The relief afforded by this treatment to ladies and children with straight hair was quickly noted by society and our newly opened establishment is already working at its full capacity. All the work is done under the Inventor's direct supervision and absolutely no risks are incurred by anyone. Be hair white, grey, bleached, dyed, of poor quality or that of an anaemic or a child of tender years, each case is dealt with individually—either refused or handled at our entire responsibility. No fee is accepted unless the test shampoo proves the treatment to have been entirely successful.



### A Home-outfit for Ladies, Their Friends and Families

To use the Nestlé Home Outfit electric light is required in your home. The initial outlay for a Home Outfit is \$15, with which 20 curlers can be waved. Further curlers will cost 10 cents, which covers the expense of prepared tubes and is the only expenditure incurred after the first outlay. With this outfit the hair of your family and of your friends can be Nestlé waved, but the outfit is only sold with the strict understanding that it shall not be used for trade purposes. Before purchasing this outfit our coupon should be filled out and samples of the family's hair submitted to Mr. Nestlé, who will in each instance give exact directions how to deal with the various textures.



### The "Nestol" Treatment Is Intended for Babies



By the Nestol treatment we influence the new hair cells as they form within the scalp on the old principle of "combing the baby's hair the wrong way." The Nestol treatment is the right way. The hair of the child must still be short though its age does not matter. Buy a Nestol tube at any drug store or send for it to Nestlé's. Dissolve its contents in two pints of water. This lotion you apply once or twice a day on the head of your baby and comb its hair the wrong way. With each tube come exact directions and an abstract from Mr. Nestlé's book, "The Growth and Development of Our Hair," in which the reason for straight and curly hair is briefly explained for your guidance and exact directions are given how to deal with the straight or half curly hair of a baby and how to influence it to grow naturally curly for all times. The price of the Nestol treatment is One Dollar.

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## The NEWEST ALLY in an ALLIED CAUSE

(Continued from page 63)

the Roman poor continue to be provided for without taxing the strained resources of the city. There are twenty soup kitchens in operation in Rome and more are needed, but this is the only one undertaken wholly by private initiative.

### AN S. O. S. CALL TO AMERICAN WOMEN

Another example of giving organized relief work without taxing the city is the work of Signora Bastianelli, who was formerly Miss Marion Rawle of Philadelphia. All over the city, the municipality has established workrooms where the wives of the soldiers may find work at making soldiers' outfits. This work supports the women during these times of stress, but even in the workrooms the initiative of the American woman has gone a step further than that of others.

A few days after Italy declared war Signora Bastianelli telephoned her friends, those married to Italians, that she had filled her drawing-room with tables piled with cotton, linen, gauze, wool, and flannel, bought with her own money and that contributed by her friends, and that she needed help in preparing sewing to be done by the soldiers' wives. Every day since then thirty women have foregathered to cut bandages, shirts, sheets, and every conceivable thing for the soldiers. Once a week the friends of these thirty women come, on an average of two hundred of them, and take away as much work as they can do in seven days. Many of the women give the work to be done to the wives of soldiers, and so accomplish a double charity. Others,

who can not afford to hire the work done, give all their time to the making of garments. The articles are returned finished to the workroom each Tuesday, and an incredible amount of work is accomplished in this way. Indeed, the last report tells of two thousand five hundred articles sent directly to the front in one week. The great, dark-paneled library, piled from floor to ceiling with socks, shirts, and pajamas, is a convincing proof of the industry of the American-Italian set in Rome.

### GENEROUS DONORS

Among those who have contributed generously in both time and money to this workroom—persons who are well known in America as well as in Rome—are: Signora Raffaele Bastianelli; Signora Del Frate, Marchesa Visconti Venosta; Contessa Pecorini-Manzoni; Contessa Martini-Mariscotti; Miss Morris; Contessa Antonelli; Marchesa Cavalletti; Principessa Venosa; Principessa Doria; Contessa San Severino; Principessa di Teano; Baronessa Grenier; Duchessa di Sermoneta; Contessa Suardez; Mme. de Nancrede; Contessa Celleri; Donna Eugenia Ruspoli; Mrs. Aldrich; Mrs. Iddings; Mrs. Kirby Smith; Mrs. Le Prestre; Conte Giuseppe Primoli; S. E. Ferdinando De Martini; Conte Andreozzi; Signora Cortesi; Signora Giorni; Contessa Frasso Dentice; Mrs. Allen Scott; Miss Clark; Principessa Borghese; Mr. Dunn; Mr. Hammand; Principessa Odescalchi; Mlle. Fogset; Mrs. Freedman, Contessa Du Bessé; Signora Elisa Amati, and others.

## The WAY of the DIPLOMATIC CHATELAINE is HARD

(Continued from page 65)

Mme. Bakhméteff was an American, Mary Beale. She is an ardent patron of the charity balls which act as milestones of the season at the capital and, while she remained quietly at the embassy all last winter because of the official mourning which precluded her attendance at any festivities, she subscribed for her box as usual. This procedure will probably be repeated this winter.

### VISCOUNTESS CHINDA

Though a real daughter of Nippon, the Viscountess Chinda, the wife of the Japanese Ambassador, is a graduate of Bryn Mawr and speaks English with only the slightest trace of an accent. She, too, has been much interested in bazaars and entertainments for the Allied troops and many have been the odd oriental trinkets which have found their way from the embassy on K Street to the tables of the charitable auctions.

The Countess Macchi di Cellere, hostess of the Italian Embassy, is one of the very recent additions to the diplomatic set, and did not reach Washington in time to participate in any of last season's charitable entertainments. It is expected, however, that she will take part in many of these functions during the year.

### MME. HAVENITH

Mme. Emmanuel Havenith, chatelaine of the Belgian legation, has borne up wonderfully under the strain of the past few months, almost every day of which has brought her news of the death of close relatives or friends. Last winter she was tireless in collecting supplies to be sent to stricken Belgium, and this winter she is expected to continue the work, despite the difficulties which surround the safe delivery of these supplies. A Belgian to her finger-tips, Mme. Havenith is not deterred by difficulties, real or fancied.

The only feminine representative of the Teuton allies now in Washington is Mme. Hussein Bey, an Englishwoman by birth, and now, by virtue of the fact that her husband is the ranking representative of Turkey in Washington, an enemy of her native country. Mme. Hussein Bey keeps close within the confines of her apartment and is seldom seen on the streets, save when she goes for a walk with her children. The strict lines of diplomatic etiquette preclude her speaking to the wives of other diplomats, unless they be her allies, or neutrals, so Mme. Hussein Bey's circle of acquaintances is limited.

### COUNTESS VON BERNSTORFF

The Countess von Bernstorff, who was Jeanne Luckemeyer of New York, is in Germany. She had not been in Washington for some time. Upon the declaration of war she found herself unable to reach her husband. She therefore decided to remain in Berlin and assist her daughter, the Countess Portales, in nursing the wounded and making bandages for the men at the front. Mme. von Bernstorff's only son, Count Christian von Bernstorff, is one of the men for whom she is working, and every day the German Ambassador eagerly scans his official dispatches to see if there is any report of a disaster to his son's regiment. He, because of his diplomatic isolation, and because his wife is away, has come to be known as "the loneliest man in Washington." But the lot of none of the representatives of warring nations is an easy one these days, and the coming winter will almost certainly be unbroken by any social activities for the women of the embassies. The rank of diplomatic chatelaine may be a most honorable one, but it is likely to grow decidedly monotonous if the war keeps up much longer.



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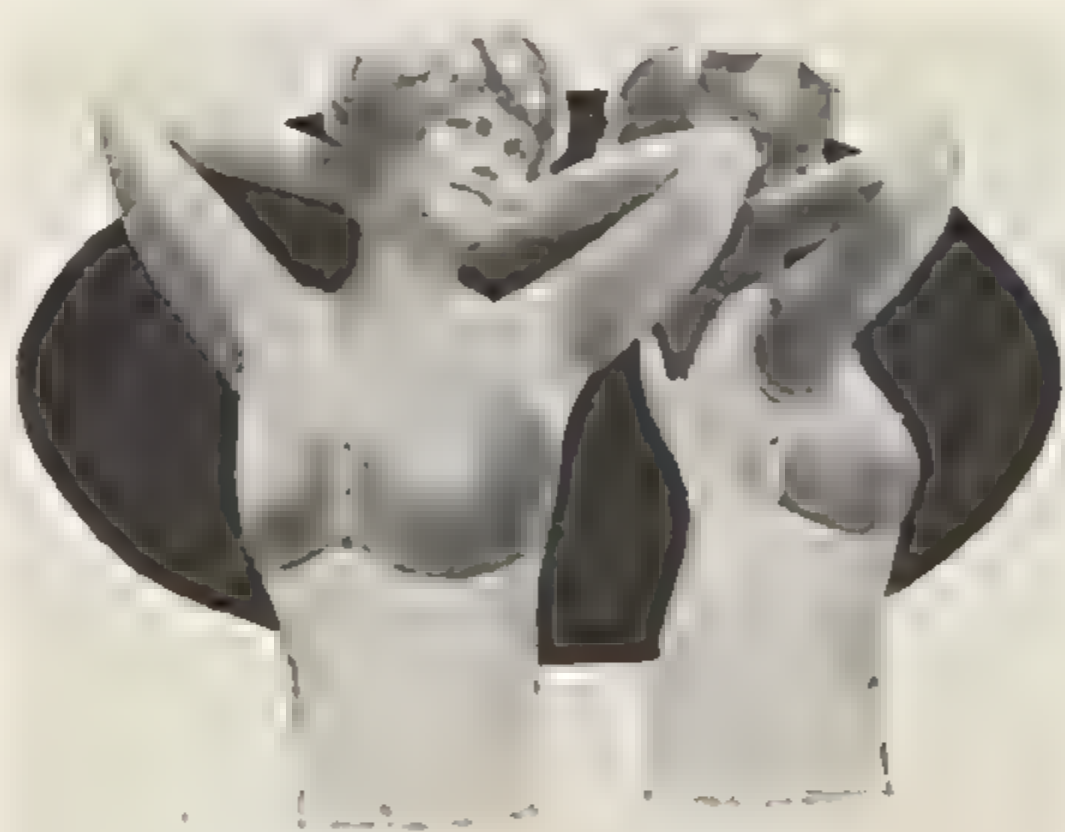
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NEW YORK

# S O C I E T Y

## Births

### NEW YORK

**Brower.**—On October 3, to Mr. and Mrs. Ernest C. Brower, a son.

**Fowler.**—On September 29, to Mr. and Mrs. Robert Ludlow Fowler, a daughter.

**Wylie.**—On October 1, to Mr. and Mrs. Sims Gill Wylie, a daughter.

### BOSTON

**Channing.**—On August 28, to Mr. and Mrs. Hayden Channing, a daughter.

### CINCINNATI

**Dittmann.**—On September 4, to Mr. and Mrs. George F. Dittmann, a son.

**Murdoch.**—On September 4, to Mr. and Mrs. Carlisle Murdoch, a daughter.

### PITTSBURGH

**Childs.**—On September 12, to Mr. and Mrs. Clinton Lowry Childs, a son.

### SAINT LOUIS

**Peek.**—On September 17, in London, England, to Sir Wilfrid and Lady Peek, a son. Lady Peek was formerly Miss Edwine Thornburgh, daughter of Mrs. William C. Stribling.

## Deaths

### NEW YORK

**Edgell.**—On October 8, George Stephen Edgell.

**Morse.**—On October 10, at her home in Westbury, Long Island, Allon Morse, wife of Mr. Tyler Morse.

### PHILADELPHIA

**Codman.**—On October 7, in Boston, Massachusetts, the Right Reverend Robert Codman, Bishop of the Episcopal Diocese of Maine.

**Paul.**—On October 5, in Boston, Massachusetts, Oglesby Paul.

### WASHINGTON

**Carr.**—On October 8, at his home, William Kearney Carr.

## Engagements

### NEW YORK

**Hibben-Scoon.**—Miss Elizabeth Hibben, daughter of President John Grier Hibben, to Professor Robert Maxwell Scoon.

**Shultz-Freeman.**—Miss Kathryn Shultz, daughter of Mrs. F. Herbert Shultz, to Mr. Southgate B. Freeman, son of Mr. Samuel Freeman.

**Terry-Ross.**—Miss Catherine Louise Terry, daughter of Mr. Charles Appleton Terry, to the Reverend William Neely Ross.

**Thaw-Macfarlane.**—Miss Barbara Thaw, daughter of Mr. Alexander Blair Thaw, to Lieutenant Scott Bartlett Macfarlane, U.S.N.

**Tripp-Hemphill.**—Miss Mary Tripp, daughter of Mr. Guy E. Tripp, to Mr. Clifford Hemphill, son of Mr. Alexander J. Hemphill.

### BOSTON

**Carter-Flinn.**—Miss Eleanor Bradley Carter, daughter of Mr. George Edward Carter, to Mr. Alexander Rex Flinn, son of Mr. William Flinn.

**Perry-Knowlton.**—Miss Gladys Ballard Perry, daughter of Mr. Austin Homer Perry, to Mr. H. Randolph Knowlton, son of the late Henry Todd Knowlton.

### BUFFALO

**Walbridge-Reynolds.**—Miss Elizabeth Walbridge, daughter of Mr. Harry Walbridge, to Mr. Eustace Reynolds.

### CHICAGO

**Judah-Schuneman.**—Miss Helen Judah, daughter of Mr. Noble B. Judah, to Mr. Carl T. Schuneman, son of Mr. Albert Schuneman.

### CINCINNATI

**Dodd-Letts.**—Miss Marjorie Louise Dodd, daughter of Mrs. Albert H. Mitchell, to Mr. Fred Clayton Letts, son of Mr. Frank C. Letts.

### DETROIT

**Van Husan-Newberry.**—Miss Cristina Muir Van Husan, daughter of Mrs. C. M. Van Husan, to Mr. Phelps Newberry, son of Mr. Truman H. Newberry.

### PHILADELPHIA

**Lennig-Macauley.**—Miss Elise J. DeB. Lennig, daughter of Mrs. John B. Lennig, to Mr. Harold Macauley, son of the late Rear-Admiral Edward Yorke Macauley, U. S. N.

**Runk-Ligget.**—Miss Edith Halsey Runk, daughter of Mrs. William M. Runk, to Mr. J. Thomas Liggett, son of Mr. Howard B. Liggett.

**Wilson-Martin.**—Miss Alice Mary Wilson, daughter of Dr. Louis Blanchard Wilson, to Dr. Sergeant Price Martin, son of Judge J. Willis Martin.

**Wright-Hoffman.**—Miss Elizabeth R. Wright, daughter of Mrs. William Redwood Wright, to Mr. Edward Fenno Hoffman, Jr., son of Mr. Edward Fenno Hoffman.

### PITTSBURGH

**Brown-Anderson.**—Miss Theodore F. Brown, daughter of Captain Charles William Brown, to Mr. Duncan McArthur Anderson.

### RICHMOND

**Montague-Welford.**—Miss Gay Montague, daughter of Congressman Andrew Jackson Montague, to Mr. Landon Carter Welford, son of Mr. Randolph Welford.

## Weddings

### NEW YORK

**Bannard-Markle.**—On October 16, in the Presbyterian Church, at Hazelton, Pennsylvania, Mr. William Newell Bannard, Jr., son of Mr. William Newell Bannard, and Miss Emily Markle, daughter of Mr. Alvan Markle.

**Gibbons-Thayer.**—On October 28, at the home of the bride's parents, Mr. Douglas Gibbons, son of Mrs. John F. Gibbons, and Miss Cecile Tesson Thayer, daughter of Mr. Benjamin B. Thayer.

**Marwick-Brewster.**—On October 7, at the home of the bride, Mr. James Marwick, and Mrs. Franklin Brewster.

**Pittman-Romeyn.**—On October 23, in St. Thomas's Church, Mr. Ernest Wetmore Pittman and Miss Estelle Young Romeyn, daughter of Mr. Charles W. Romeyn.

**Thorne-Brown.**—On October 6, in St. Thomas's Church, Mr. Francis Burrill Thorne, son of Mr. Edwin Thorne, and Miss Evelyn Brown, daughter of Mr. James Brown.

### BALTIMORE

**Murray-Read.**—On November 6, in Old St. Paul's Episcopal Church, Mr. Samuel Shoemaker Murray, son of Mrs. Edward Murray, and Miss Anne Cleveland Read, daughter of Mr. Benjamin Huger Read.

**Smith-Page.**—On October 23, at the home of the bride's parents, Mr. William Ward Smith, son of Mr. Charles Albert Smith, and Miss Ellen West Page, daughter of Mr. William Carter Page.

### BOSTON

**Binney-Cunningham.**—On September 18 at Longwood, Brookline, Massachusetts, Mr. Horace Binney and Miss Harriet Cunningham, daughter of Mr. Frederick Cunningham.

### CHICAGO

**Davidson-Alward.**—On September 16, Mr. H. Bradley Davidson, Jr., and Miss Jessica Alward, daughter of Mrs. Paul D. Kelley.

### CINCINNATI

**Brown-Augur.**—On October 2, in Christ Church, Mr. Walter Hoyt Brown and Miss Kathleen Augur, daughter of Mrs. Ammon Arthur Augur.

**Kelly-Webb.**—On September 18, Mr. Robert Kelly and Miss Charlotte Thruston Webb, daughter of Mr. William Franklin Webb.

### MINNEAPOLIS

**Brooks-Lawler.**—On October 27, at the home of the bride's mother, Mr. Robert L. Brooks, son of Mr. William F. Brooks, and Miss Katherine Lawler, daughter of Mrs. Edmund Pennington.

**Gerrish-Kenyon.**—On October 2, at the home of the bride's parents, Mr. Harry E. Gerrish and Miss Dorothy Kenyon, daughter of Mr. William M. Kenyon.

### PHILADELPHIA

**duPont-Belin.**—On October 6, at the home of the bride's brother, Mr. Ferdinand Lamot Belin, in New York, Mr. Pierre Samuel du Pont, son of the late Lamot du Pont, and Miss Alice Belin, daughter of Mrs. Henry Belin.

**Favorite-Leaf.**—On October 12, in St. Mark's Episcopal Church, Mr. George Upton Favorite, son of Mr. W. Foster Favorite, and Miss Harriet Clay Leaf, daughter of Mrs. E. Bowman Leaf.

**Rice-Widener.**—On October 6, in Emmanuel Church, Boston, Massachusetts, Dr. Alexander Hamilton Rice and Mrs. George D. Widener.

### WASHINGTON

**Berry-Smith.**—On October 28, in St. Thomas's Church, Mr. Roger Bernard Berry, Jr., son of Mr. Roger Bernard Berry, and Miss Helen Smith, daughter of the Reverend Doctor C. Ernest Smith.

**Colquitt-Heyl.**—On November 3, at the bride's home, Mr. Joseph Colquitt and Miss Julia Turner Heyl, daughter of Colonel Charles H. Heyl.

**West-Van Arsdale.**—On November 4, at the residence of the bride's uncle, Mr. W. S. Knox, Mr. Vernon Eskridge West, son of Mr. Henry West, and Miss Nina Knox Van Arsdale.





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Natural colors and all new shades. Look for the **Silkenfiel** label in ready-to-wear.

Samples Free.

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SILKENFIEL



## BEAUTY BOUGHT AND PAID FOR

(Continued from page 68)

most successfully achieved in New York in the very smart establishment of a charming continental beauty specialist famed in every European capital for her work. The war obliged her to close her salon in one of the aristocratic faubourgs of Paris, and the smart patrons of her Mayfair house in London had donned nurses' uniforms and therewith gone to the front. So last autumn she came to New York and took a house on one of the resident streets, east of Fifth Avenue, and furnished the several reception rooms with period furniture, bright-hued cushions, and dainty embroideries, and decorated them with sculpture by a Russian who has already won the praise of the Paris critics and who plans to exhibit in New York this winter. Another young Russian painted the fire-screen and the closet doors, which appear at the end of the room illustrated at the lower left on page 68.

This autumn, besides opening another floor of her house to her increasing clientele, she has several things to offer her many patrons which she did not have last year, for she has made telling use of those summer months when the fruits and flowers needed in certain preparations are plentiful. Cucumbers and waterlilies are two of the many nicely balanced ingredients which enter into a cream for dry skins,—into a lotion for oily and weather-roughened skins and into a remarkable lily lotion to do away with the redness and to obliterate those tiny veins that sometimes appear around the nostrils as a result of neglect to remove all traces of cream and powder from the creases when cleansing the face. All three of these preparations are of especial value during the winter.

### THE HEARTH OF THE HAIR-DRESSER

There is many a woman in town who is quite willing to leave her own fireside to sit by the hearth of the hair-dresser whose tasteful reception-room is shown at the lower right on page 68. Be the patron a bit early for her appointment or her predecessor a bit late, she will gladly take advantage of this extra moment to sink into one of the sofas before the fire and relax the tension of a busy day under the spell of a gracious background of dark tan walls, black and gold hangings, tapestry-upholstered furniture of Jacobean lines, and golden lamplight.

The director of this charming establishment has brought to it a nine years' experience in one of the smaller smart hotels of New York. She has a number of shampoo preparations to suit different scalp conditions and she makes a point of not using electric dryers, but of drying the hair by hand. She gives much time and thought to following the new modes in hair-dressing and to adapting them to the hair and features of her clients. Manicuring is also well done under her personal supervision.

### FRENCH, OLD AND NEW

But newest of all is the new home of a woman who has been giving facial treatments for several years just ten blocks farther down Fifth Avenue,—and giving them with such notable success that she has been enabled to open this autumn an unusually lovely suite of rooms. Old French, with cautious touches of new French, is the decorative scheme of her place. The walls are tinted bluish-pink or cream, and the furniture is black and old-gold and oxidized silver. A corner of the living-room is shown in the middle of page 68—"living-room" is used advisedly, for it is the purpose of the decoration to endow all the rooms with livable quality.

Innovations are a-plenty here. "*La chambre de repos*" is an example, the out-curving wall of which may be seen at the

back of the room in the photograph in the middle of page 68. This oval room is a gem,—a Venetian gem to vary the French decoration of other rooms,—with mauve walls, mulberry velvet hangings, a golden dressing-table, a golden lamp, and a golden *chaise longue*. Here, after a treatment, one may really rest in luxurious seclusion.

One of the five treatment rooms is also illustrated at the top of page 68, and each one is as individual, as artistic, and above all, as workmanlike, as is this one of black and white chintz. And fancy! there is a deft-fingered girl to suit each room. Blonde, brunette, black-haired, or auburn, each works in the treatment room which best suits her type, so that she offsets the room as the room offsets her.

The treatment given by this specialist is one of muscle strapping, of lifting up the facial muscles in a natural way and largely by a clever manipulation of the fingers. The gracious and graceful personality who is the guiding spirit of this new salon has been lately developing an astringent of herbs, which she is sure will bring youth to many a feminine face this winter. Also she has perfected two chamois patters designed especially to facilitate the treatment one can give oneself unaided at home.

### THE SOAPLESS RÉGIME

Among those specialists mentioned above, who have less ambitious salons and who give as many treatments out of them as in them, are two sisters, both cosmopolitans. Indeed, it was during a stay in Denver that they came to invent their remarkable cream as a complexion protection against the dry western air. They have experimented until they have reached the conclusion that only the best vegetable oils can achieve—and keep—a skin of perfect texture and coloring. Armed with a cream which testified to their conclusions, they established themselves successively in London, Paris, Newport, and New York. "No soap, no water, but as much cream as the skin can absorb," is the facial régime they order, and many patrons prove its success, to their own delight.

### MEDICAL CLEANLINESS

Yet another type of specialist is the one whose rooms suggest not the salon, but the doctor's office. In one establishment of this type, superintended by a clever woman, half French, half Austrian, all is cleanly metal wherever cleanly metal can be used. The white linen hangings, the sterilizers, and the specialist herself,—a white-clothed little person with quiet assurance,—all bespeak medical training. This specialist has, as a matter of fact, studied medicine both in Vienna and in Berlin. Her facial treatments are noted for the use of beneficial compresses.

A similar office type of beauty establishment is owned by a man whose flexible sensitive fingers have a way of wiping away years from a woman's face. One of the theories of this specialist is that the complexion is quick to show blemishes because it lacks the stimulating friction which the rest of the body is constantly getting by contact with the clothes.

The gymnasiums must not be omitted from this beauty cycle. Within them, normal weight and active circulation are achieved with extraordinary looking electric appliances, through baths, gymnastic exercises, tennis, squash, and the swimming-pool. For those to whom the gymnasium is a fixed habit, the beauty specialist will be needed only to apply those finishing, super-refining touches which differentiate the—well, the orchid from the field daisy.

GRACE HEGGER





*A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty, in complete harmony with its surroundings.*

**T**HE porcelain vases used in my department of Chinese lamps are carefully selected in the great porcelain kilns of China. Every vase must have its points, form, color, artistic decoration; each bronze base is especially modeled to conform to the lines of the vase it supports.

Old Chinese embroideries are used to make the graceful shades, their exquisite colorings so chosen as to blend harmoniously with the decorations of the porcelain, completing a lamp of artistic originality, a charming ornament for any home.

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### Unique Christmas Gifts

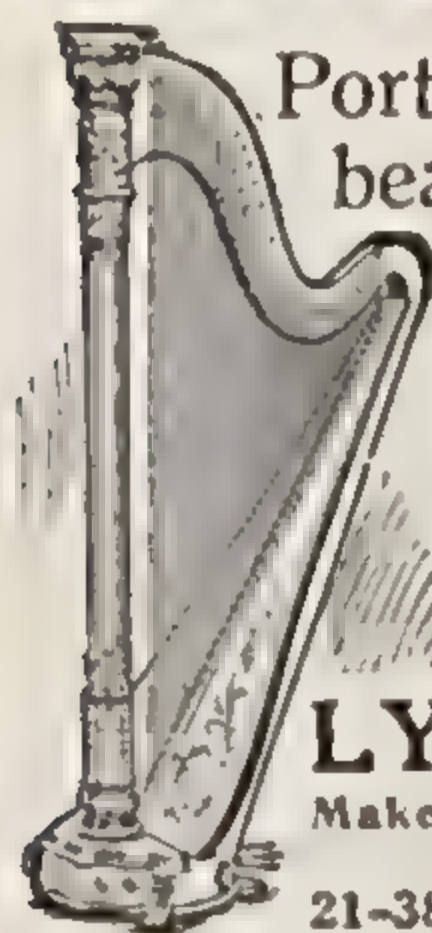
Quaint and odd things -  
Most of them both useful  
and beautiful

All of them interesting  
Things that are different -  
Many of them absolutely  
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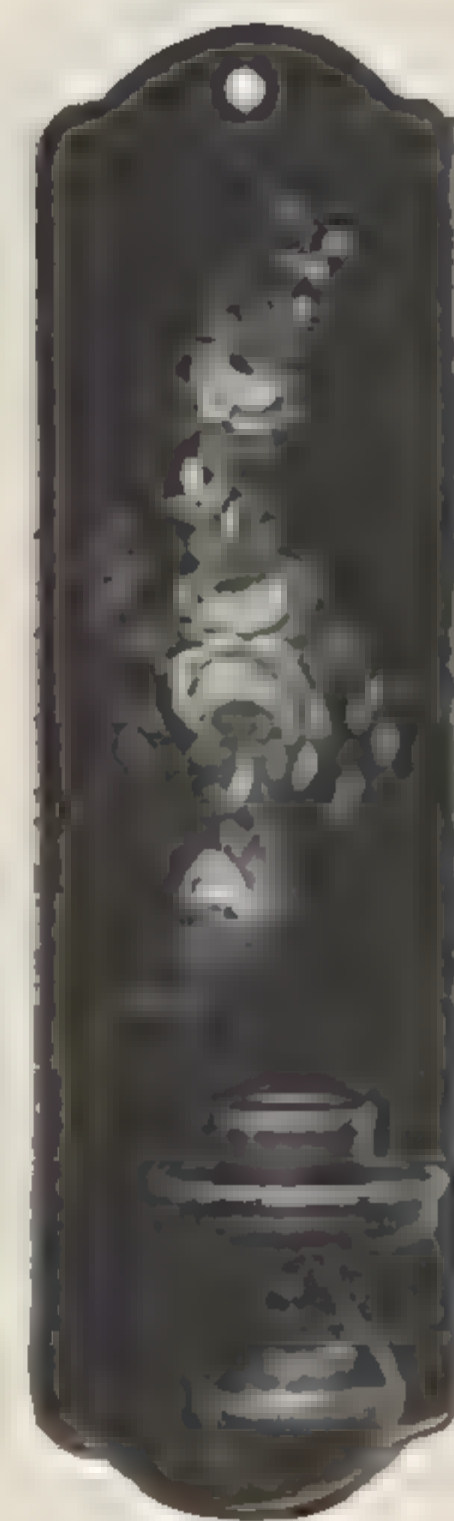
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*The Venus  
and  
The Orange Blossom*

### WEDDING RINGS

Being the newest conceptions in that  
much treasured and constantly worn  
ring—the wedding band.

#### The Venus

Illustrated above, is decorated with  
a wreath of myrtle. This vine was  
sacred in ancient times to Venus, the  
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#### The Orange Blossom

Shown below, is decorated with  
orange blossoms which have been a  
symbol of weddings for centuries—  
originating among the Saracen brides  
in the Orient.

Made in the following Styles:  
In the new 18k green gold.  
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Jeweled with a circlet of  
seven, nine or eleven dia-  
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Ask your Jeweler or write us for par-  
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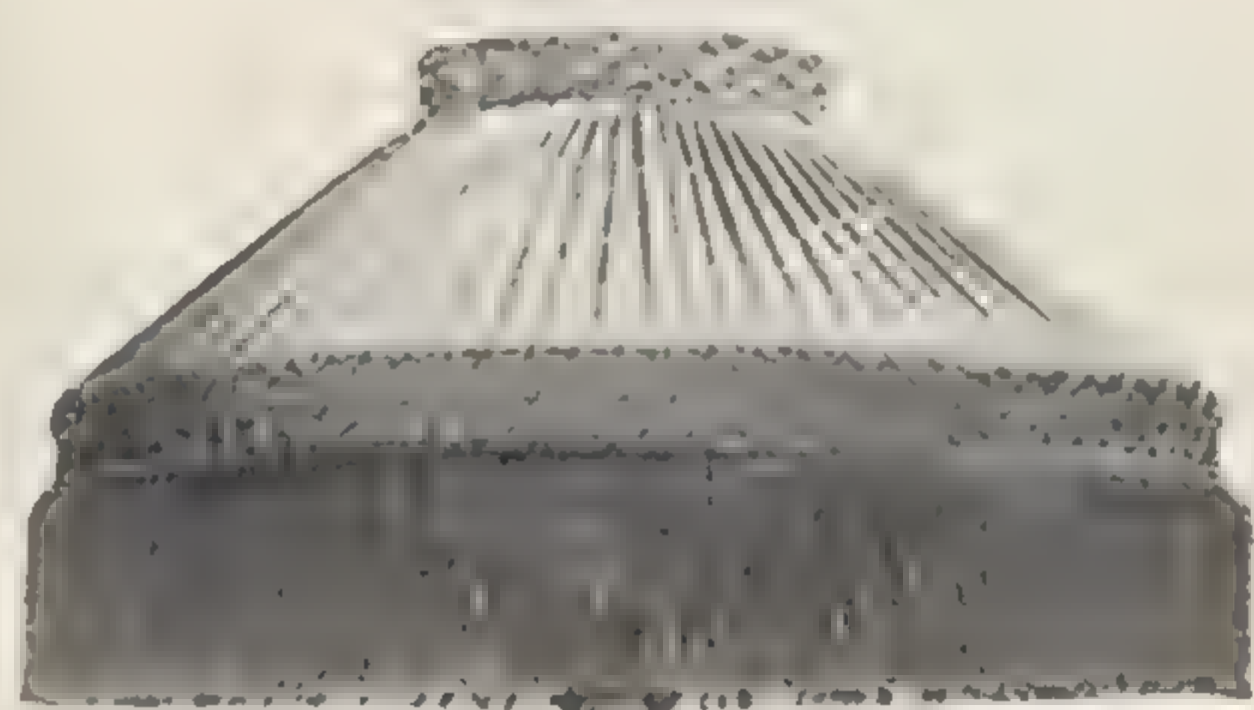


# Some of Ovington's Christmas Suggestions



Table Decoration in Black and White — Consisting of china bowl and two candlesticks. Price complete (as illustrated, without flowers) \$18. Separate pieces:

China Bowl, 12 in. in diameter.....	\$8
China Candlesticks, 6 in. high.....	\$9 per pair
China Birds.....	\$1.50 each
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Gilt Lamp—29 in. high with shade of Old Gold, Old Rose or Green silk. 20 in. in diameter. Price \$15



China Bee Hive Honey Pot—Decorated in natural colors. 4 1/2 in. high. Price \$3.50



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Pedestal Frame of Antique Gold—View 8 in. by 10 in. Price \$3.50

Nut Bowl and Stand—Mahogany finish, 28 in. high. Price \$7.50

New Nut Bowl of Mahogany, with Automatic Cracker—6 in. high, 9 in. in diameter. Price \$3.50



Knitting Needles of Wood—Topped with baby head in colors. 14 1/2 in. long. Price \$1.50 per pair.



Colonel Bogey's Ash Tray—The figure's quaint head is adjustable. His coat is red and his spats are white. He is 5 1/2 in. high—tray 7 1/2 in. in diameter. Price complete, \$1.50. Figure only \$1.

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**OVINGTON'S**  
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Two tools of the dainty trade of mixing sachet powder are a glass bowl and bottle "upholstered" in rose colored silk, gold lace and flowers; from Stern Bros.

## 'Tis SOMETHING, 'tis NOTHING

"**W**HAT a ravishing perfume comes with you," said the little French Countess to me, when we were both visiting in Paris in the ante-bellum days. In my naive honesty I gave her the name. "Ah," she said, with a quick shrug of fine scorn, "an extract!" She seemed unwilling to believe that I would really affect so base a thing as an extract. An extract, she vowed, was crude. And so it is crude, and dangerous too, in the hands of the woman who dashes hastily through her morning toilet, and dabs things on in profusion.

Perfume should never seem to be an object in itself; it should be suggestive of rare finish, and so must be used artfully, not dashed here and there. But there is small danger and much pleasure in sachets, and to make an individual sachet powder which is truly one's own is charming.

The little Countess who so scorned my extract promised to show me how she mixed her sachet powder, and when I arrived in her pretty lavender and blue and gold boudoir one morning, I found the small, dainty, but exalted person sitting cross-legged on a gold divan. Before her was a table laden with every size of sachet case conceivable by the facile mind of woman. I smiled, for her attitude did not suggest so grand a personage as Madame the Countess. Neither did

she resemble so unFrench a person as the "unspeakable Turk," yet she was certainly in a Turkish position, and her charming negligée was Turkish in design. She looked so bewitchingly dainty that I was convinced she knew all the secrets of perfume, as well as of every other kind of coquetry.

In the twinkling of an eye I learned that the three little bottles on the table before her, peeping at the Countess through gilt lace and bits of blue and lavender silk, contained her most prized sachet powder. Beside the bottles was a long-handled ivory scoop with a tiny bowl for dipping out the fragrant particles of powder. Also, there was a glass bowl to mix the powder in; this bowl rested in a wee receptacle covered in gilt lace and lavender and blue silk to match the sachet bottles.

When I had been instructed in regard to the various paraphernalia, the Countess dipped the long-handled spoon deftly into each of the three bottles. I found that two of the bottles contained violet

sachets of different kinds, and that the middle bottle held a sweet powder which formed the foundation for the blend. She dipped and dipped, the littlest bit of one, a mild touch of the other, and then the first again. At each dip she passed the mixing bowl quickly under her nose to sniff the quality of the blend, and when the bowl

(Continued on page 120)



A perfumed hanger which keeps delicate linings from rubbing against each other, and a hat-stand with a wire top strung with sachets. Two flower sachets from Alice Maynard



Handkerchief and nightgown cases of filet lace and hand embroidery fluttering with pink ribbons, and a "lit de repos" pillow of lace and rose colored flowers; there is a tiny sachet at the back of the pillow; from B. Altman and Co.





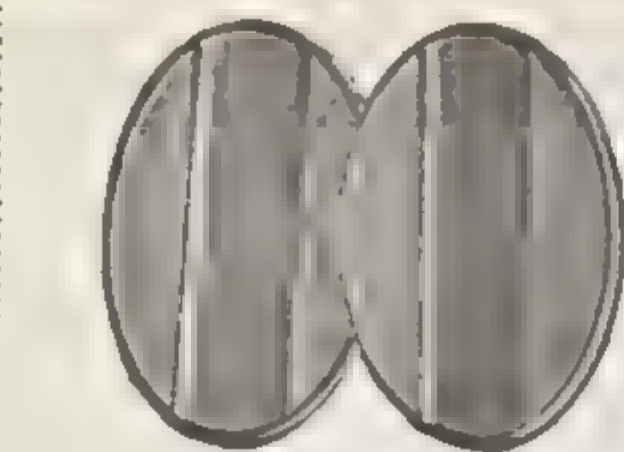
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'Daniel Low'  
do my Christmas  
shopping for me"

"The Daniel Low buyers search the world over for Christmas gifts that are just a bit 'different.' Their splendid catalog is, I believe, a secret of success in selecting gifts."

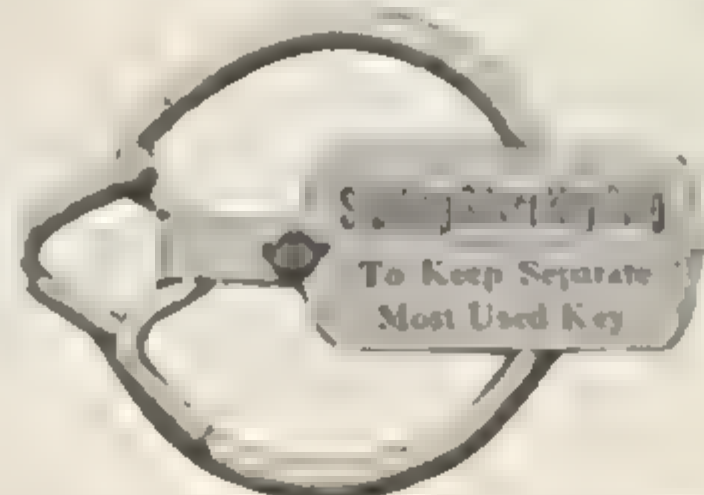
Why not let us send you a copy of our helpful catalog? You find clearly pictured and accurately described 10,000 gifts—novel, artistic, useful—gifts in jewelry, table silver, Sheffield plate, toilet articles, leather goods, travelers' conveniences, and a variety of novel things such as one would not find in a day's shopping in a big city.

It will suggest just the right gift for each of those you wish to remember and save you hours and hours in the planning of your Christmas gifts. You will be pleased with the quality of our goods, and our dainty packing will delight you. Once you have tried the Daniel Low way you will wonder how you ever shopped the old way, with its hours of tramping, its weary waiting and its last-minute extravagances.

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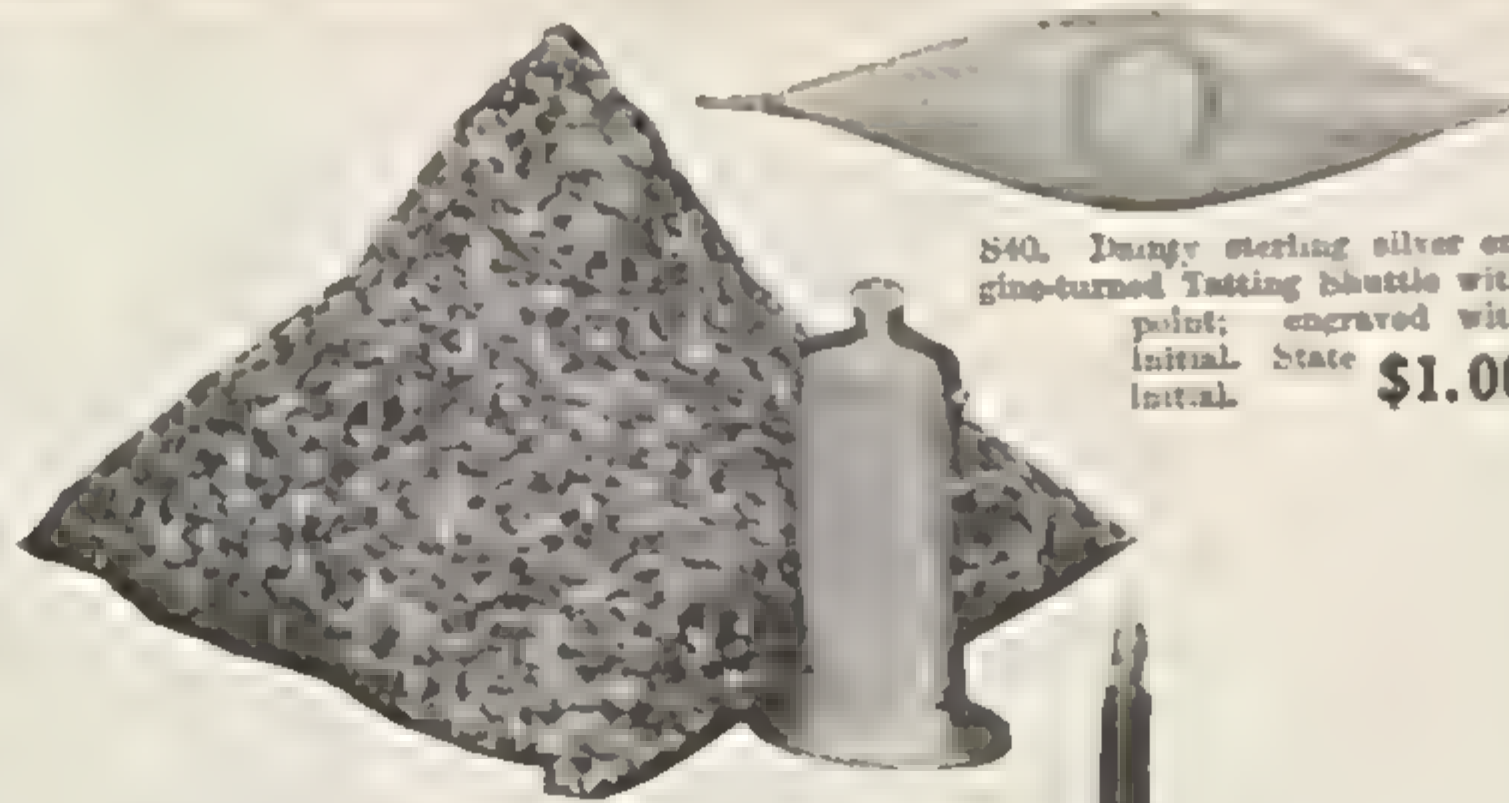
1015. As handsome as fish scales. Engine-turned green gold Cuff links; plain bar for the favored small block initials. State initials. Pair \$10.00



1401. Sterling silver Key Ring, ingeniously twisted to form a separate compartment for the most used key. .75



1101. New Cocktail Shaker in quaint Dutch silver with cover and base cap cork-lined for tightness; heavily plated. Capacity 1 1/4 pts. \$10.00  
1700. Same plain silver. \$7.50



840. Dainty sterling silver engine-turned fanning bottle with point; engraved with initials. State \$1.00

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2001. Two sprays of roses peep over a bit of white fence to form a charming Colonial Doorstep or Book-ends. Each \$2.50. Pair \$5.00



81197. The best-beloved of Yuletide—the old-time fragrant Bayberry Dip in a hand-hammered sterling silver candlestick. Diameter 3 1/2 in. \$1.50



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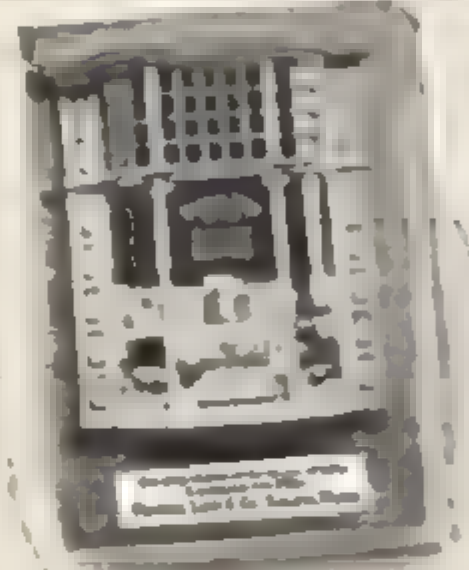
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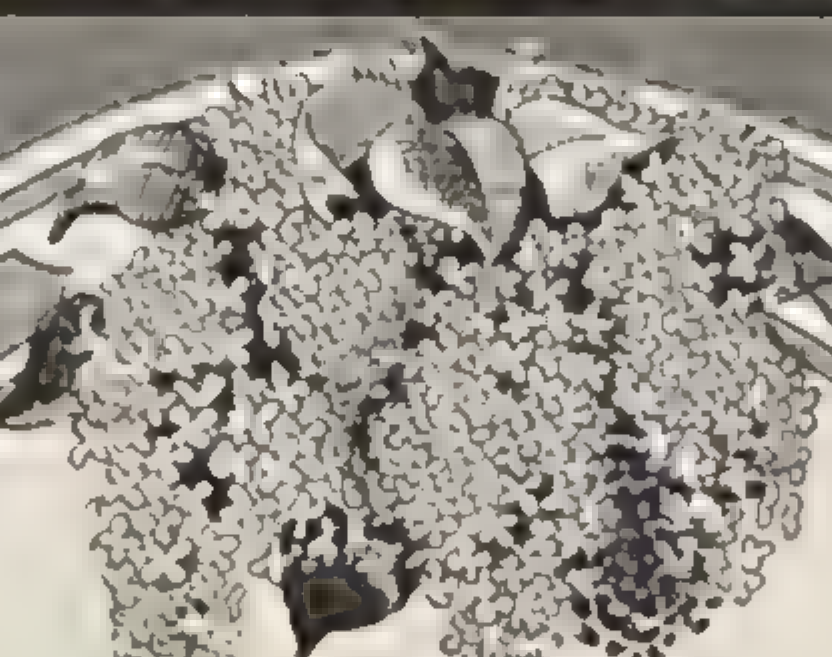
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*Of fine point de Venise lace over pale pink  
silk is this lovely case for the omnipresent  
veils of the season; from Maison Blanc*

## 'TIS SOMETHING, 'TIS NOTHING

(Continued from page 118)

was quite filled a blend all her own was accomplished, and the boudoir gave out a fragrance like that subtle odor from the fields of roses in Grasse.

### ARABIA BREATHES FROM YONDER BOX

When this none too arduous task was finished, the Countess had finished her dainty part of the work, and her maid took a small ivory spoon and quickly replenished the various sachet bags awaiting her touch. The sachet containers she filled first were tiny square handkerchiefs with fine lace edgings. They had the initials of the Countess done in a fine linen thread in a tin oval. These handkerchief sachets were to wear in the corsage.

There were little pink rose leaf sachets of silk to strew among the lingerie, and various bags in rainbow colors were for different evening gowns. All these sachets were swiftly filled, and the bottles were removed to a shelf of the dressing-table to be used as a future base of supplies. The Countess finished her task with a complacent gesture that sent a wave of sweetness from the tips of her fingers.

Before I left the boudoir, she repeated to me the sachet formula of a celebrated Parisian beauty who is said to have a passion for perfume. The fair Parisienne herself made a sachet powder which she uses to dust over her entire body after the bath.

The powder consisted of one pound of starch, one ounce of orris-root, ten drops of essence of ambergris, ten drops of oil of bergamot, and two drops of oil of rhodium. The ingredients are mixed thoroughly and rubbed through a fine gauze sieve. Then the powder thus achieved is mixed with coarse white cornmeal and heated until it is quite warm.

Miss Elsie de Wolfe insists that a boudoir must be small to be intimate, and it must suggest daintiness and charm. A newly rearranged boudoir of a New York woman accomplishes these things most

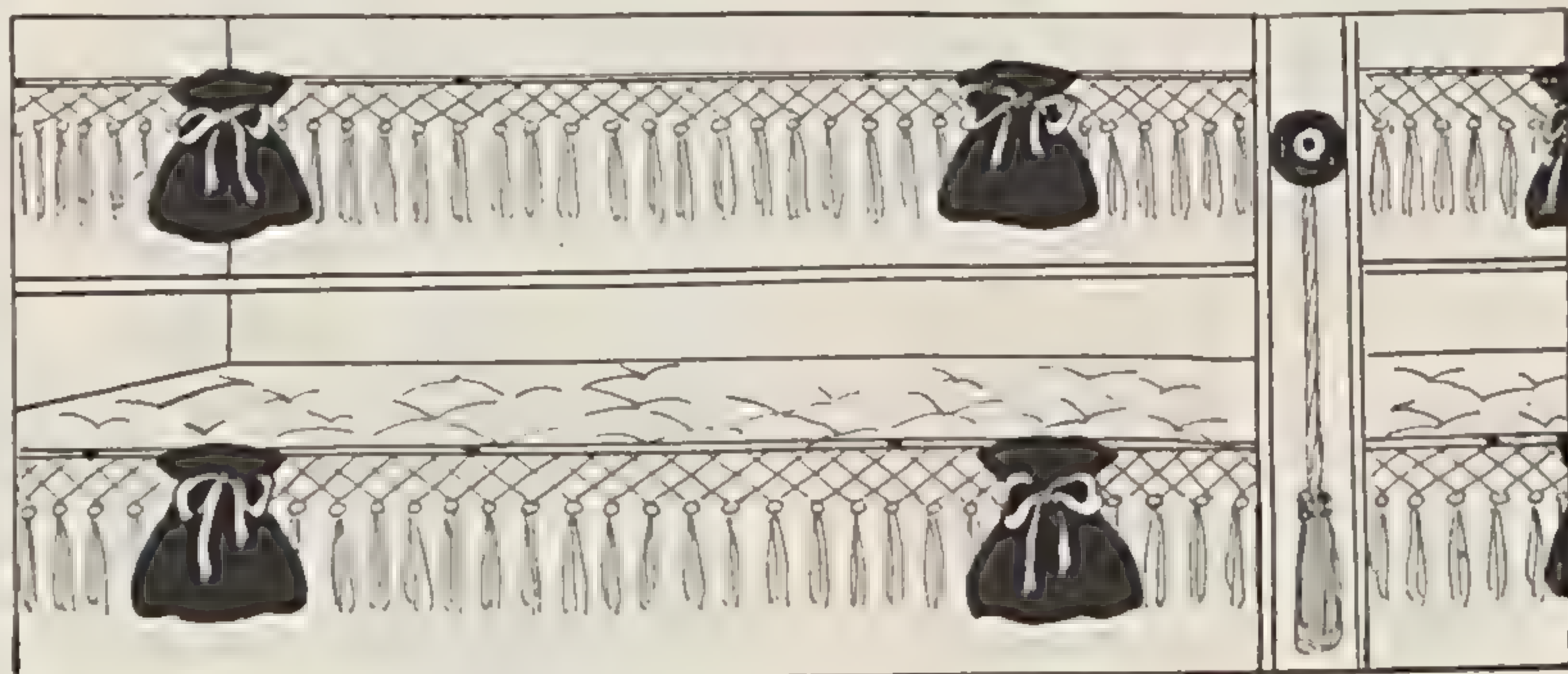
exquisitely. This woman is especially fond of perfume, and the entire boudoir seems arranged to admit of tiny places of concealment for sachets. There is a sachet everywhere at least, yet when one first enters there is only a faint delicious fragrance of the Jacqueminot rose about the room. Then comes a suggestion of the pungent verbena and the modest odor of the violet.

### A BED OF ROSES

A rose closet for the bed linen is a thing which makes for sweet dreams. Of course, sachets of roses have been placed in the linen closet since the days of our grandmothers, but until recently the sachets were put between the heavy pieces of snowy linen and all the odor was smothered in consequence. An especially charming modern linen closet is draped in French chintz in a rose pattern. The covers for the shelves are made of dotted muslin and finished with a linen fringe. These covers slip off the shelves easily, of course, as everything in the closet must admit of frequent launderings.

The wall draperies, as well as the shelf pads, are held in place by white thumb-nails. The new touch given to this linen closet is dotted muslin bags filled with rose sachet powder. Some of the bags, however, are of silk to match the tone of the chintz. These little bags are fastened at intervals on the fringe and are hung now and then on the drapery of the walls themselves. Sometimes these wardrobe sachets are tied in bunches of three on ribbons of varying lengths and are pinned to the molding above the drapery of the walls.

On the shelves are placed the little piles of bed linen; each set of sheets and pillows cases is held together by broad rose colored elastic bands, and the bands are finished with large pink sachet roses. This perfume pervades the entire closet, faintly and from everywhere. It gives more the suggestion of the rambler that clings over everything than of the exotic hot-house rose with all the bloom in one place.



*Dotted muslin slips with long linen fringe at the front  
of them, and sachets pinned to the fringe, cover the  
shelves of the bed linen closet; from Le Chiffonier*



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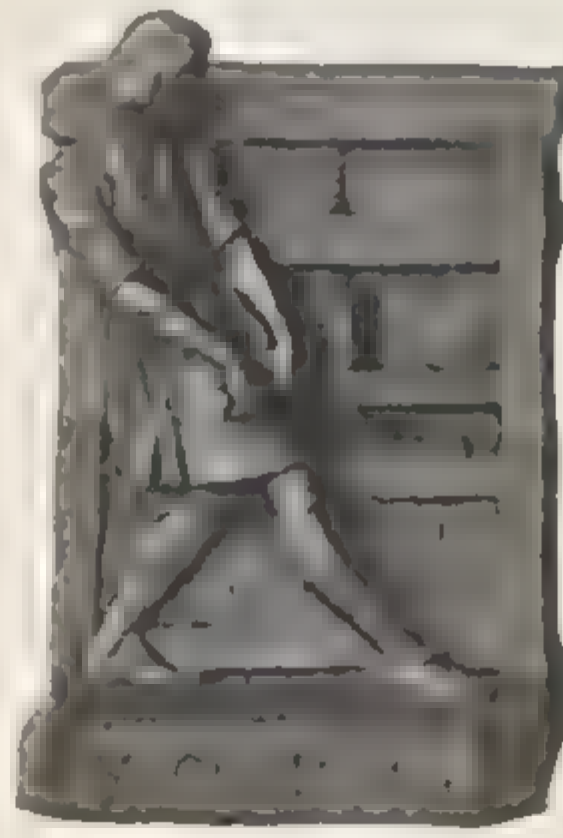
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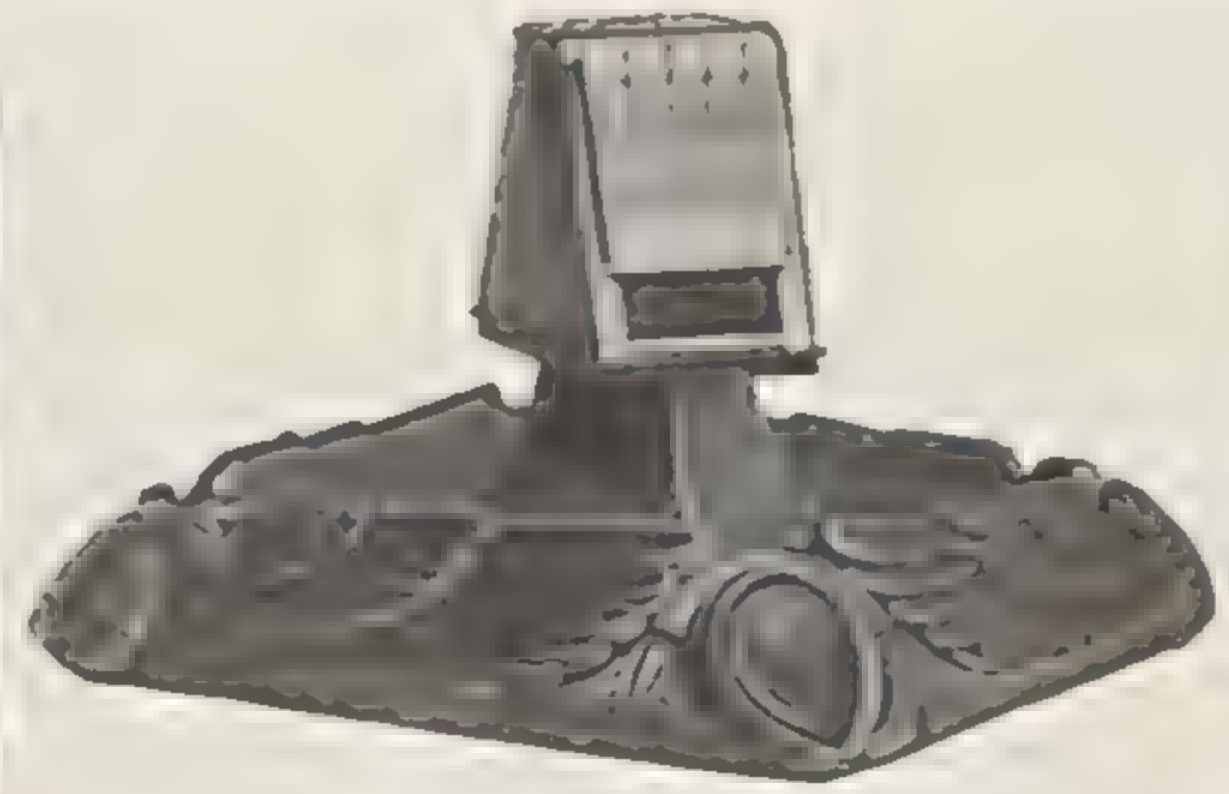
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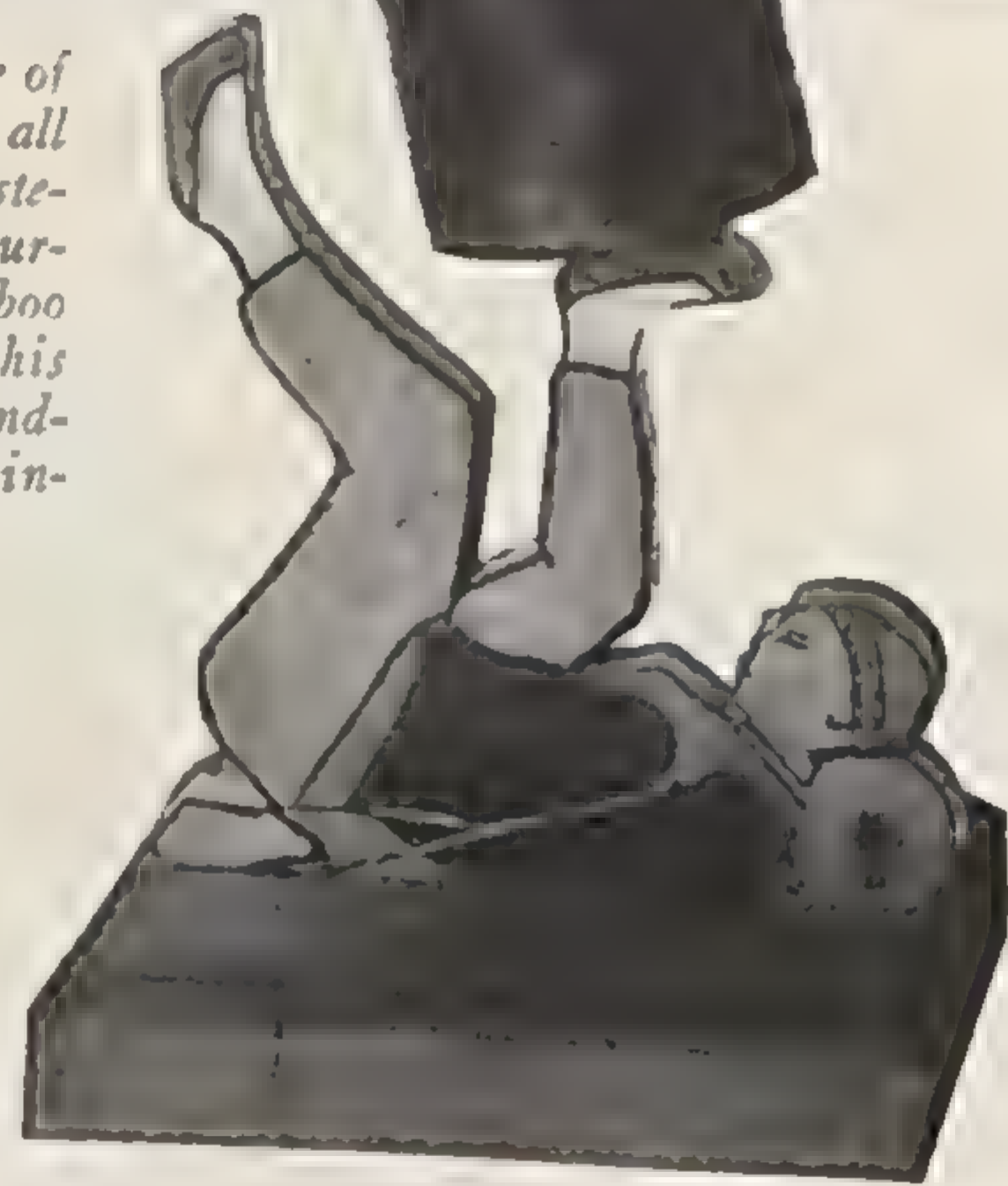
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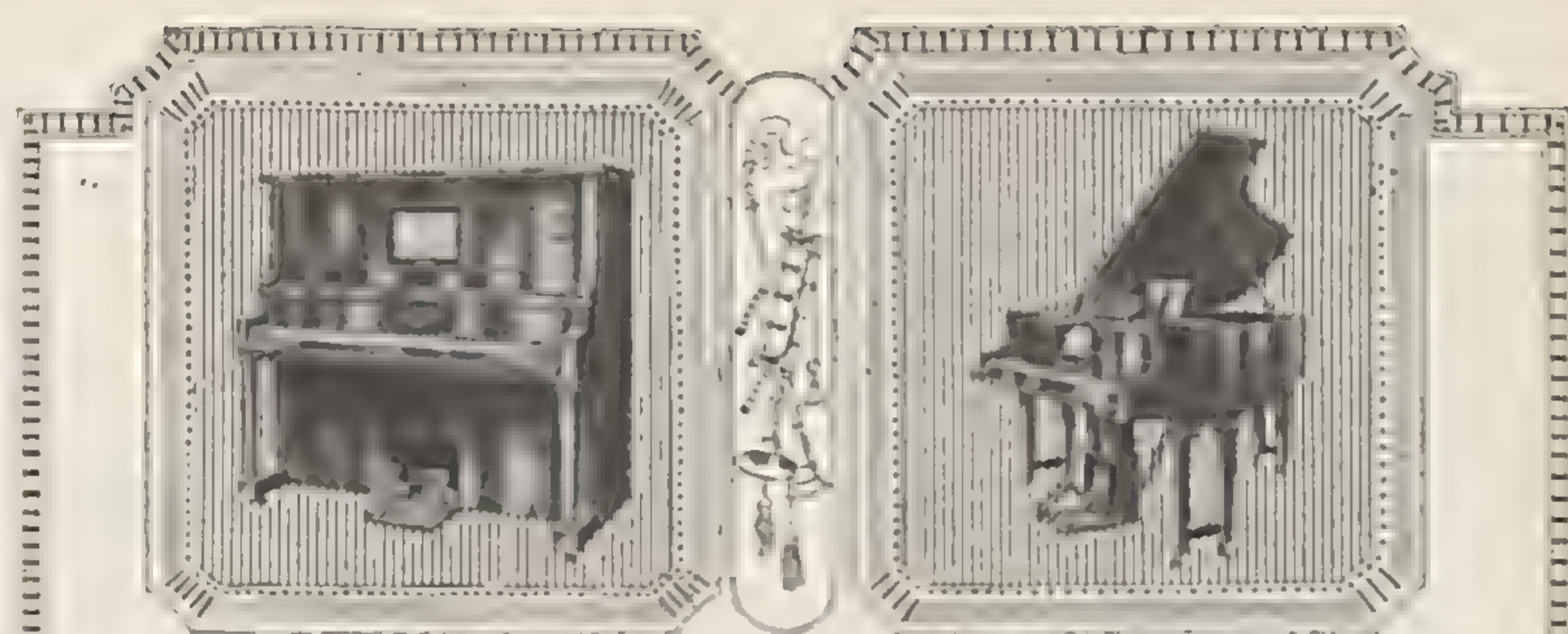
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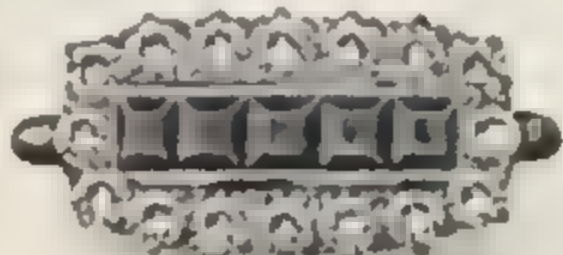
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## SEEN on the STAGE

(Continued from page 82)

In Jeffery's study, the two are discovered in intimate collaboration by the fluffy little woman who unwittingly had introduced them to each other, and by Jeffery's sister, Lady Milligan,—a sharp-tongued dragon of society, of the sort that Thackeray used to love to satirize. These two chaste but uncharitable women proceed to rake up the questionable past of Mrs. Guildford, and so insult her that she retreats from the study with the expectation never to return. But Lady Milligan defeats herself by overdoing her advantage; and it is the very over-emphasis of her attack on Mrs. Guildford that persuades her brother to follow the defeated woman to her own home to offer his hand and name.

A specially praiseworthy point in the conduct of this play is that the past of Mrs. Guildford is never palliated nor explained away. The author merely asks us to agree with Jeffery that this woman is at present worthy of respect and honor,—more worthy than those other women, technically chaste, who assault her with uncharity. The dialogue is written with extraordinary wit; and the passages at arms between Jeffery and Lady Milligan are particularly brilliant. This woman with a serpent's tongue is perfectly played by Miss Haidée Wright; and all her scenes with Mr. Sothorn are acted in accordance with the finest traditions of high comedy.

### THE WASHINGTON SQUARE PLAYERS

IN the little Bandbox Theatre, where last year they attained so unexpected a success, the Washington Square Players have embarked upon the more ambitious program of their second season. Their initial bill consists of a quartet of one-act plays. Three of these, unfortunately, are less interesting than most of the plays which they exhibited last season; but the fourth is sufficiently delightful in itself to repay a visit to the Bandbox.

The function of the critic is to praise what is praiseworthy, and not to dally with the shortcomings of the comparatively non-significant. We shall therefore avoid consideration of "Fire and Water," by Hervey White, "Night of Snow," by Roberto Bracco, and "The Antick," by Percy Mackaye, and shall devote attention solely to "Helena's Husband," by Philip Moeller. This is a very clever satire,—the cleverest which has come from the pen of an American playwright for many a day.

Mr. Moeller has retold the tale of Helen of Troy from the same satiric point of view that Mr. Shaw adopted in his reexamination of the history of Caesar and Cleopatra. Helen, it appears, was a saucy little minx, and Menelaus was utterly tired of having her around. He longed in his heart for some one to take her off his hands; and when a handsome shepherd from the hills wandered into Sparta and blundered into the royal palace, Menelaus deliberately contrived to leave him alone with the queen, in the hope that she would fall in love with the handsome youth and run away with him. The plot succeeds; the queen elopes, and Menelaus is delighted. But then somebody discovers that the shepherd is no less a person than Paris, Prince of Troy; and what began merely as a domestic rearrangement now assumes the undesired importance of an international incident. The people clamor for war, to avenge the honor of their king. Menelaus himself is a professional pacifist. He desires to avoid the inconveniences of war, and reminds his followers that there exists a treaty between Troy and Sparta; but his chancellor assures him that a treaty is nothing but a scrap of papyrus, and bursts forth into a dithyrambic hymn of hate against Troy, which is taken up and chanted by the cheering populace.

Against his wishes and his better judgment, Menelaus is hurried headlong into war to regain the loathed woman he had tried so hard to lose; and his only consolation is the knowledge that Zeus is always on his side, and that he and Zeus will make short work of Troy.

The pertinence of this satire to many matters of contemporary interest need not be pointed out. Mr. Moeller has said his say about the present, in terms of a tale inherited from the legendary past. His dialogue is witty from the outset to the end; and, brief as is this little play, it deserves to be recorded as a big achievement. A few more comedies as fine as this would absolutely assure the success of the Washington Square Players for the season.

### "THE BARGAIN"

OUR New York managers seem to have a habit of exchanging good titles for bad. When Mr. Herman Scheffauer's play was first presented by Miss Horniman in Manchester, it was called "The New Shylock;" but in New York it is called "The Bargain." Why it should be called "The Bargain" it is difficult to guess; possibly the managers were afraid the public had never heard of Shylock.

The play closely resembles those Yiddish dramas which are acted in the theatres of the Bowery; it exhibits the same sincerity and earnestness, and reveals the same crudity of technical arrangement. The piece is faultily proportioned. The first act leads the audience up a blind alley, the fourth act is empty of dramatic interest, and only the second and third acts exhibit any continuity of action. Three of the characters are well imagined, but the others are untrue to life; and the dialogue is at once too elaborate to be colloquial and too commonplace to be literary.

The play is set in the Yiddish quarter in the East Side of New York, and the hero is a patriarchal Jew who finds it impossible to reconcile himself to the new ideas of the country he has come to. His son, his second wife, his daughter, successively leave home; but he suffers these secessions from his household without ever imagining the possibility of surrendering his principles. His son, inoculated with the American desire to get rich quickly, robs his employers and flees to Canada. His daughter marries a Christian. His wife runs away to go upon the stage. He remains a monument of desolation; and at the climax of the third act there is a certain grandeur in the figure. Unfortunately, however, the author appended another act, in which this impression is blurred by the return of the hero's wife and a partial reconciliation between him and his daughter.

"The Bargain" is made almost worth seeing by the excellent acting of Mr. Louis Calvert and Miss Josephine Victor. Good acting is rare in New York; and it seems a pity that it should be squandered on what is, on the whole, an inefficient play.

### "STOLEN ORDERS"

"STOLEN ORDERS," by Henry Hamilton and the late Cecil Raleigh, is neither better nor worse than any other of their many compositions. It ran for three years at Old Drury; but that was before the time had come for England to put away childish things. It is not likely to run long in New York; for even in America we are gradually growing to realize that the English navy exists for more important purposes than to afford a theme for melodrama. "Stolen Orders" need not be reviewed in detail; for the features of this type of entertainment are sufficiently familiar. It is constructed in three acts and fifteen scenes, and is amply provided with ingenious mechanical effects.



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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

### THE PROPRIETY OF SMOKING

**Mr. A. K.**—At a dinner given at the home of the hostess, at which there were present both ladies and gentlemen, cigarettes were served with the salad. Is it always perfectly good form for gentlemen to smoke during dinner and while at table with the ladies?

**Ans.**—The points of view on this subject are so varied in these days of elastic conventions that while some people consider it is never good form to smoke before women guests, others consider that cigarettes may be served all through a dinner. We can not pretend to say what is really considered the correct form, except in this point—a gentleman never disregards the wishes of his hostess or takes advantage of his position as a guest to do things offensive to her. If, therefore, as in this case, his hostess indicates her willingness for him to smoke during dinner, he may do so for that course with which the cigarettes are served.

### A YOUNG GIRL AND HER HOSTESS

**Mrs. H. T. C.**—Do you consider it proper for my daughter of eighteen to accept an invitation to a dinner-dance from the mother of a young man in whose honor the dinner is given, when I have only a speaking acquaintance with the hostess? The fathers of the girl and the young man are friends. Should I take my daughter to call upon the hostess, although she is an older resident than I am? If not, how should I acknowledge her courtesy?

**Ans.**—It is quite usual for a hostess who needs a number of attractive young girls to invite those who are friends of her son, and also girls whose fathers are friends of her husband. If it is a desirable acquaintanceship, there is no reason why your daughter should not accept. It would naturally be more courteous for the hostess to leave cards for the mother, but to-day people are very informal indeed about such things.

Therefore, if the daughter accepts the invitation, she should call after the dinner and leave her own card only. Until the older resident has called, it is not considered necessary for the more recent comer to take any step. In fact, it is often not wise to do so. In meeting casually, the mother might express her thanks for the pleasure given her daughter. A girl of eighteen is old enough to assume her own obligations, and it is probable that by her presence at the party her hostess will be under an obligation to the mother.

### AFTER THE WEDDING "AT HOMES"

**Miss C. K.**—Will you please tell me what formality a "will be at home" card implies with a wedding announcement?

**Ans.**—If a card enclosed with a wedding announcement reads, "At home after May fifteenth," then a bride must expect that guests may call on any day after May 15 at two o'clock, and the maid should be instructed to be in her afternoon clothes, with card tray convenient, to answer the door, even when her mistress is out. If one date is signified on the card, then the bride must be dressed in a pretty afternoon gown, and have tea served, as this "at home" day will be in the form of a reception. Some women prefer to be "at home" one or two days each month. This also calls for a somewhat elaborate gowning and the serving of tea, though the guests will not be as numerous as when only one day "at home" is given.

### TABLE ETIQUETTE

**Miss F. P.**—When seating oneself at the table, and when leaving one's seat at the table, which side of the seat, left or right, should be approached or left? At a dinner, does the person who receives a toast rise? What is his or her proper response?

**Ans.**—The rule for taking one's seat at a table is governed by circumstances. If a guest enters the dining-room so that she reaches her seat on the left side, she naturally seats herself on the left side, or vice versa. On leaving the dining-room, the same rule applies; this avoids the confusion of going around the back of the chair under the mistaken impression that there is any rule on the matter.

A person who receives a toast does not rise, though some very courteous men will rise very slightly and bow, perhaps, but remain seated during the toast. There is no set form of reply to a toast; this is purely spontaneous and instinct generally tells one what to say.

### GOING OUT TO DINNER

**Mrs. K. R.**—Is it still customary at small informal dinners of ten or twelve guests for the women to go out from the dining-room on the men's arms? When the women do not smoke should the men remain in the dining-room to smoke? Should the coffee be served in the drawing-room, and are white wine and champagne enough for such a small dinner? When there is no man in the family, should one of the hostesses lead the way with the guest of honor? Should the women sit next to the men who take them out?

**Ans.**—While it is not incorrect for a woman to leave a dinner on the arm of the man, still it is not customary at an informal dinner. It is quite usual for the women to remain in the dining-room until the men have finished smoking, in which case the coffee is served there.

It is quite as correct for the women to adjourn to the drawing-room, and in that case the coffee is served to them there, and to the men in the dining-room.

(Continued on page 128)



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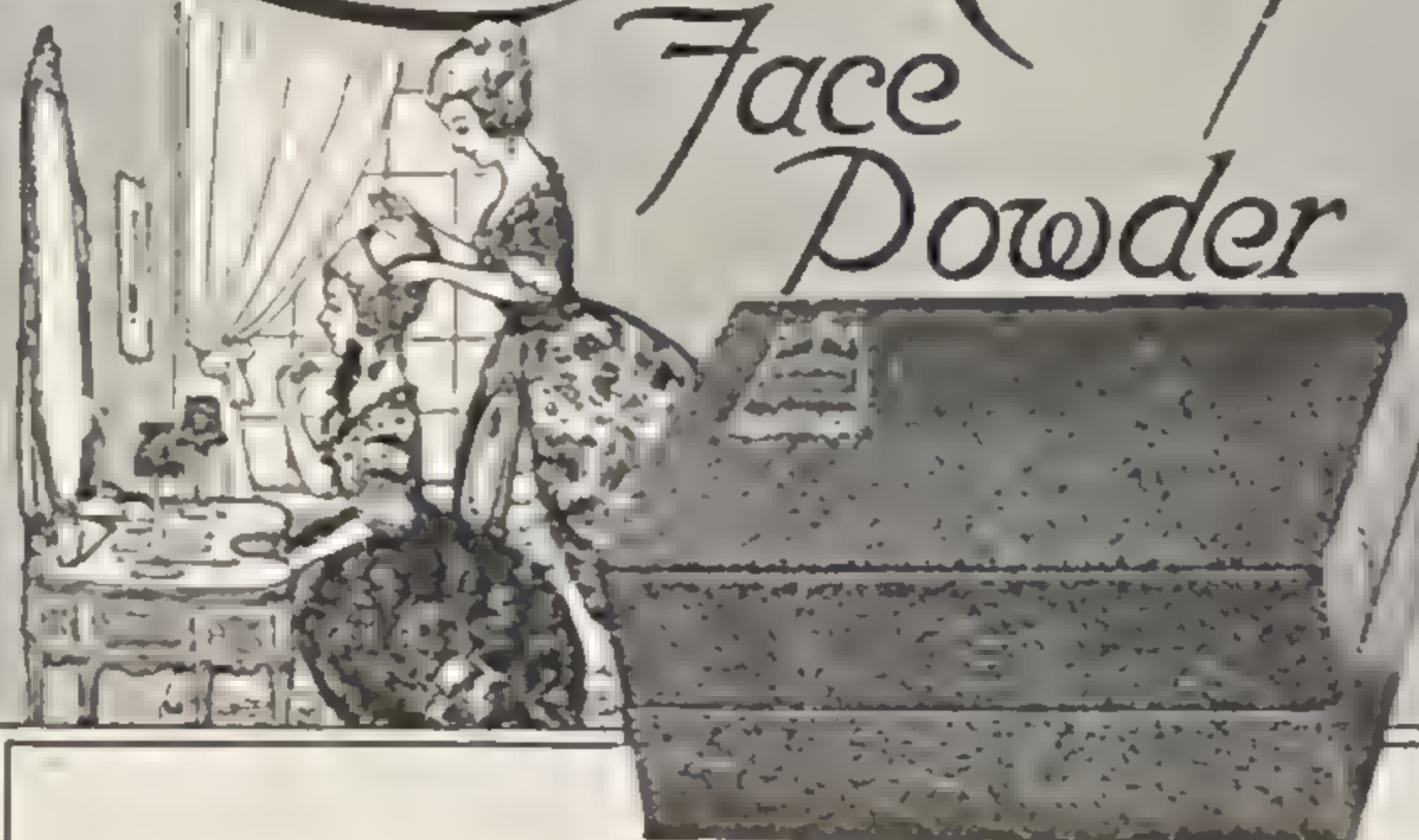
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# ANSWERS TO CORRESPONDENTS

(Continued from page 126)

White wine and champagne are quite sufficient for a small dinner. In the absence of a host, one of the hostesses should lead the way to the dining-room with the guest of honor. The women should sit next to the men who take them out.

## THE HUSBANDS OF HOSTESSES

Mr. C. H.—Is it necessary at an evening debutante reception for the husbands of the hostesses to stand in the receiving line with their wives?

Ans.—It is unnecessary and most unusual for the husbands to stand in line with their wives who may be receiving with the hostess at a reception for a debutante. Occasionally the father or host will assist his wife in receiving, but as a rule, he does not stand in line, but near the door.

## ANSWERING INVITATIONS

Miss C. M.—Is it necessary to answer an invitation to a tea, a reception, or a wedding? Will you give me the name of a book which is an authority on social conventions and etiquette?

Ans.—If one attends the tea, that is all the acceptance that is required. No formal answer to the invitation is required, but in answer, a card should be left in the card tray usually placed on a table in the hall. In the event of one's not attending the tea, one's card should be sent so as to reach the hostess on the day of the tea. If one is an intimate friend, it is always a graceful attention to write a note afterwards expressing regrets. An invitation to a wedding reception calls for written regrets, in case one does not attend.

A wedding invitation calls for either cards, as in the case of a tea, or, where one is on intimate terms, a written regret in case one does not attend. It is always safer to err on the side of being over-gracious, notwithstanding the fact that certain would-be-smart people have tried to introduce an utter disregard for many of the so-called social usages.

Two excellent books which are authorities on social conventions and etiquette are "The Encyclopaedia of Social Usage," by Helen L. Roberts, \$2.50; and "The Encyclopaedia of Etiquette," by Emily Holt, \$1.

## CALLING CARDS

Mrs. E. C. G.—When calling at the home of Mr. and Mrs. Smith and Miss Smith, how many of my husband's cards should I leave? Mrs. Smith and Miss Smith entertained at auction in the afternoon. When making that party call should I leave any of my husband's cards? When a card is engraved with the names of Mr. and Mrs. Henry Jones, how many of such cards should a woman leave when calling upon Mr. and Mrs. Smith? Are cards so engraved generally used?

Ans.—When calling upon Mr. and Mrs. and Miss Smith, you should leave one of your cards and two of your husband's. If Miss Smith has "come out," she realizes that the call is meant for her, as well as for her mother. It is usual for a married woman to leave her husband's cards always when she calls. Even if she alone is invited, the compliment and obligation is shared by her husband.

It is quite usual to have cards engraved with "Mr. and Mrs." In fact, some very conservative people always do it. In that case, one may leave

one card bearing "Mr. and Mrs." and one single card of the husband's.

## TO ATTEND THE "AT HOME"

Mrs. M. H. L.—Would you please tell me the mode of procedure in accepting an invitation to a Sunday "at home," at four o'clock, to meet a newcomer? What is best for a woman to wear; what for a man? How should one accept or regret such a function for oneself and one's husband?

Ans.—An invitation should always be accepted or regretted in the form in which it is sent out. If, for instance, the hostess writes a personal note, it should be answered in the same way.

Dear Mrs. Jones:  
We shall be very happy to accept your kind invitation to meet Mr. and Mrs. White on Sunday, October 31.  
Very sincerely yours,  
Mary Brown.

and regret in the same form.

If, however, the hostess writes an invitation in the third person, either on her visiting card or on note-paper, then answer:

Mr. and Mrs. John Brown  
accept with much pleasure  
Mr. and Mrs. William Jones's  
kind invitation  
to meet Mr. and Mrs. White  
on October thirty-one

For any function which commences before six o'clock at night, a woman wears an afternoon dress and hat, and she does not remove her hat; her costume may be as elaborate or simple as she wishes. A man wears a black cutaway coat and waistcoat, gray trousers, black shoes, ascot tie, and gray gloves, which, naturally, he removes on shaking hands.

## ANENT TABLE NAPKINS

Mrs. C. W. S.—When leaving the table after a meal is it correct to lay one's napkin on the table or on the chair?

Ans.—It is considered better form for a guest to put her napkin down on the chair as she gets up, than to leave it on the table. This does not give a disorderly appearance to the table.

## DÉBUTANTE HOSTESSES

Miss H. L. M.—Is it correct for a girl who was a debutante last winter to issue invitations for teas in her own name?

Ans.—A debutante may invite her young friends to an informal tea or luncheon in her own name, but directly it becomes a large function, all invitations should be issued in the name of her mother or chaperon.

## FINGER BOWLS

Mrs. C. C. W.—Are finger bowls still considered good form at dinner? I have always had them brought in on dessert plates and removed with the doily underneath while dessert was being served.

Ans.—The finger bowl is still considered very good form at dinner, and is brought in on the dessert plate. When the individual ices are served, however, it is not possible to bring in the finger bowl on that plate, so it is served after the sweet. Either form is perfectly correct, and in good taste.



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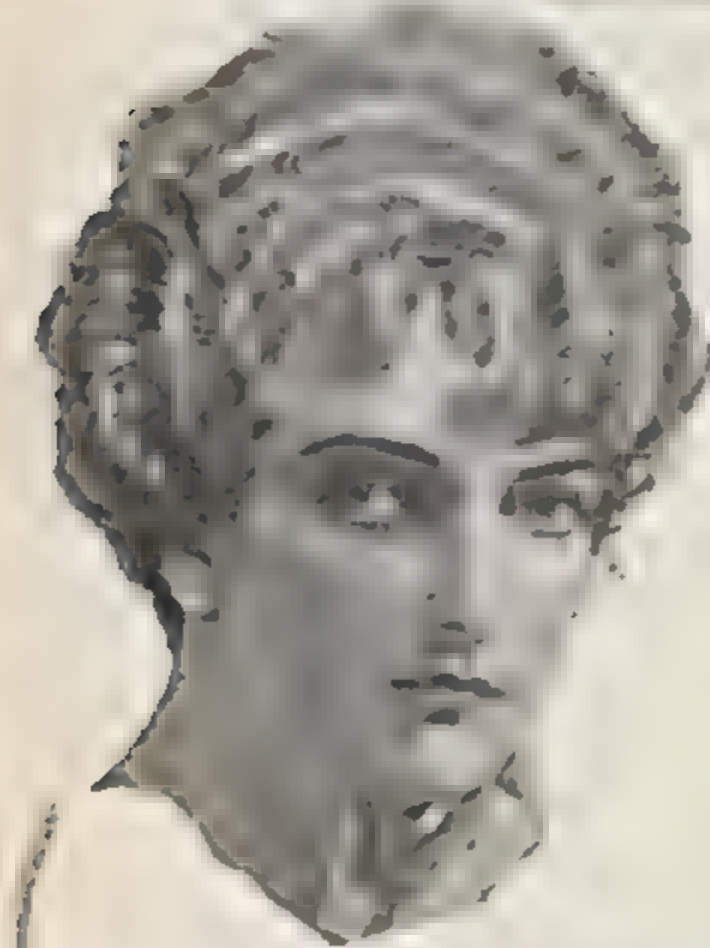
The Pompeian Mfg. Co., 6 Prospect St., Cleveland, O.

Gentlemen: I enclose 6c (in stamps) for postage and packing for a 25c Traveler's Tube of Pompeian Night Cream. If I like your cream I promise to recommend it to friends who ask my advice about face creams. Neither I nor any member of my family has tried this cream.

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Send sample of your hair. Perfect matching.

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Simple, compact, sturdy, durable, universally useful and beautifully ornamental, it forms the ideal gift—one that reflects the good taste and good sense of the giver and assures an every-day-of-the-year appreciation of the recipient. It is finished in old brush brass or nickel. Its many novel features make it a lamp of distinction. It costs only five dollars (Canada five-fifty), though the price is no criterion as to its value.

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This tray (12 x 18 inches) with hand embossing on solid copper or silver (glass protected) and with solid mahogany frame is only one of many.

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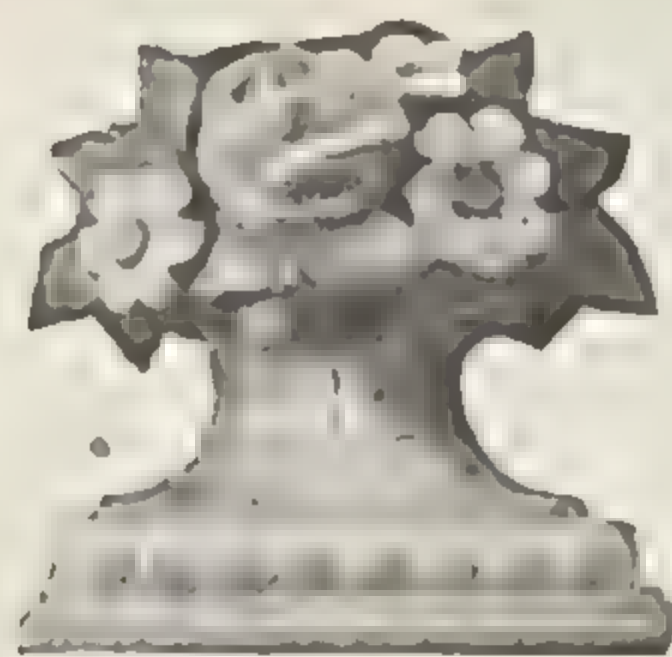
CHARLES N. KAIN

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No. 89—This flower and Urn door stop is equally useful for holding open doors or in pairs as book ends. The flowers are in bright natural colors with base in white, pink, or yellow, as desired. They weigh  $2\frac{1}{2}$  pounds, and cost \$2.50 each.



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that are

## DESIRABLE

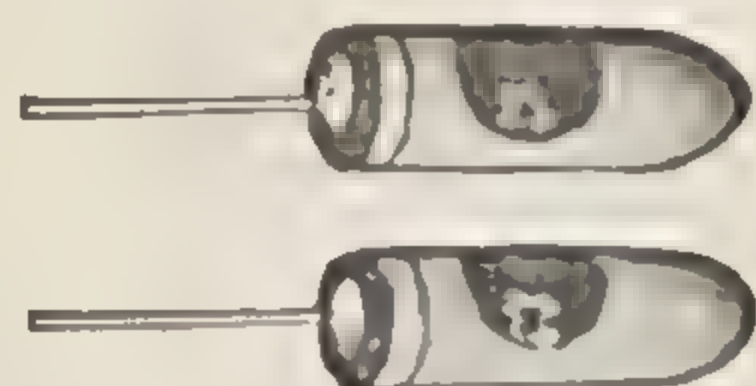
We illustrate a few of the most desirable items that are especially suitable Christmas Gifts. If they are not obtainable at your dealers, we will fill your order direct, carriage prepaid on receipt of price.

We Invite Correspondence

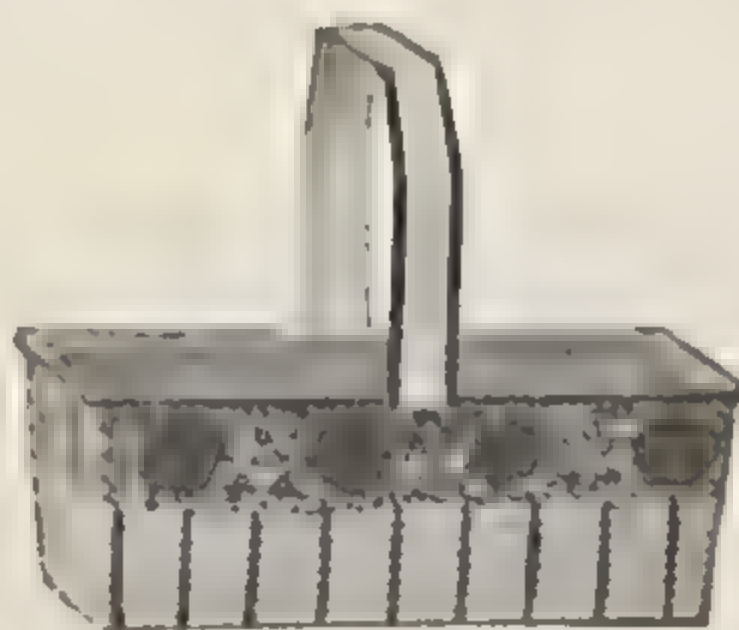
CHARLES HALL, SPRINGFIELD, MASS.  
NEW YORK OFFICE: 333 FOURTH AVENUE



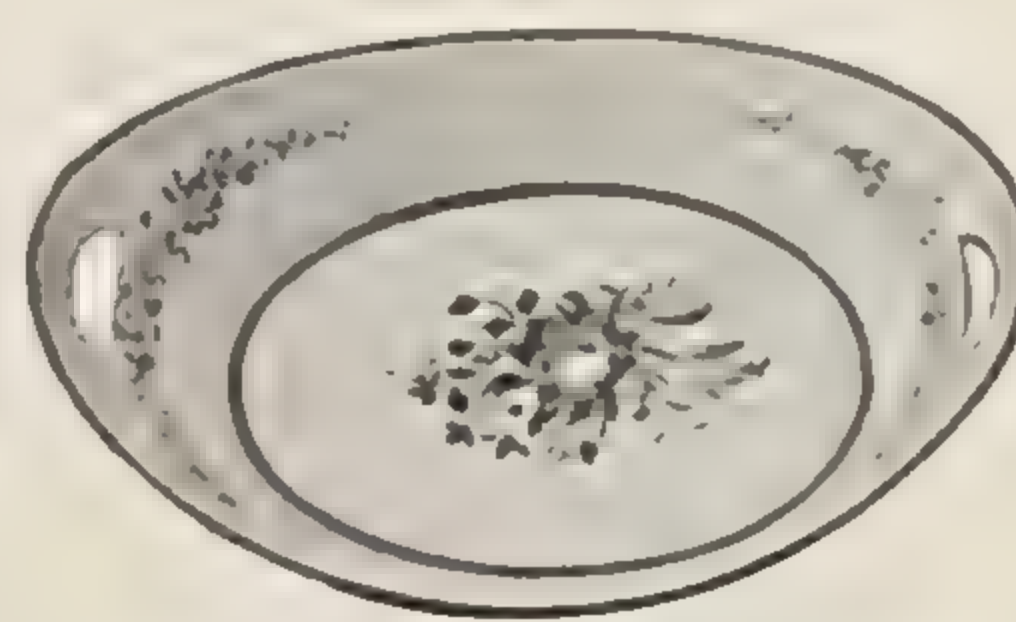
No. 243/370—Bird handle box, with white ground and Bohemian rose, and black border.  $8\frac{1}{4}$ " diameter,  $4\frac{1}{4}$ " high. Price \$2.25



No. 254/376—Knitting needle holders; made of wood, enameled any color with flower decoration. They are joined by an elastic. Price per pair, 75c



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No. 155/385—Silhouette, breakfast table newspaper holder, black and white band strip with silhouette in the medallion. 7" wide, 7" high. Price \$2.25



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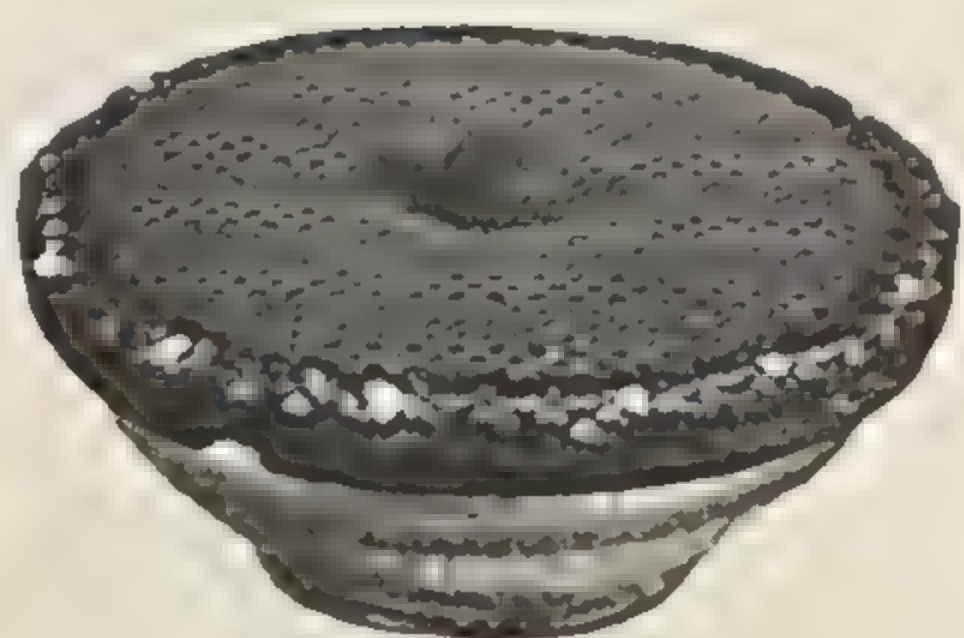
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Boudoir Lamp, rococo design, Roman gold finish. Ten inch silk shade in old gold, old rose or blue, silk lined and trimmed with gilt braid. Complete with silk cord, electric bulb and shade holder; 17 inches tall. \$4.00



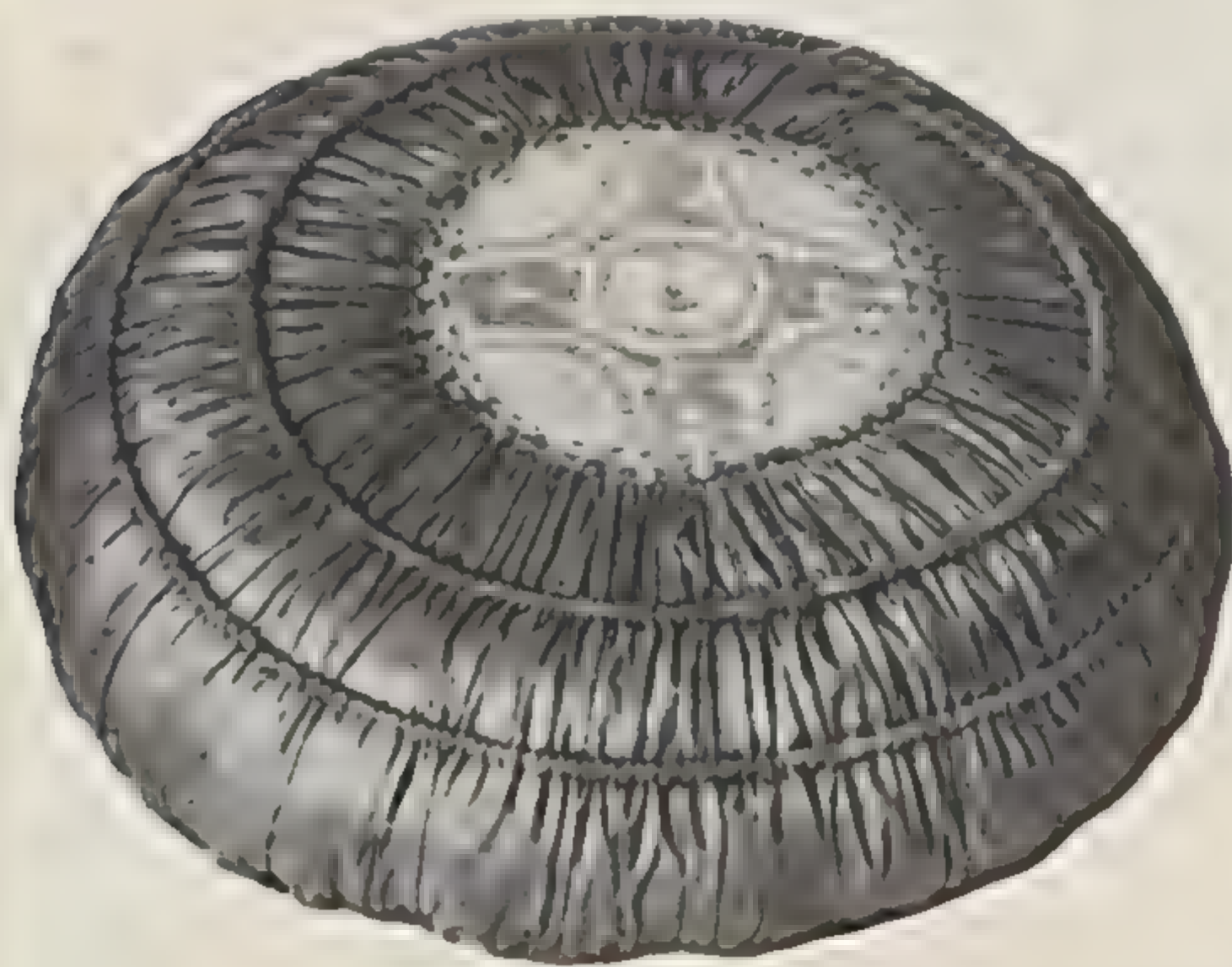
Rose Powder Puff is a little glass bowl 4 inches in diameter. The back of the puff consists of a pink, light blue or rose flower, hand sewn, with ribbon covered stem and spray of green leaves. Stem makes a convenient handle. \$2.00



Candy Bowl of glass with cover of heavy antique gold lace over rose, old blue or reseda satin, trimmed with gold gimp and French flowers; 7 inches in diameter. \$2.25

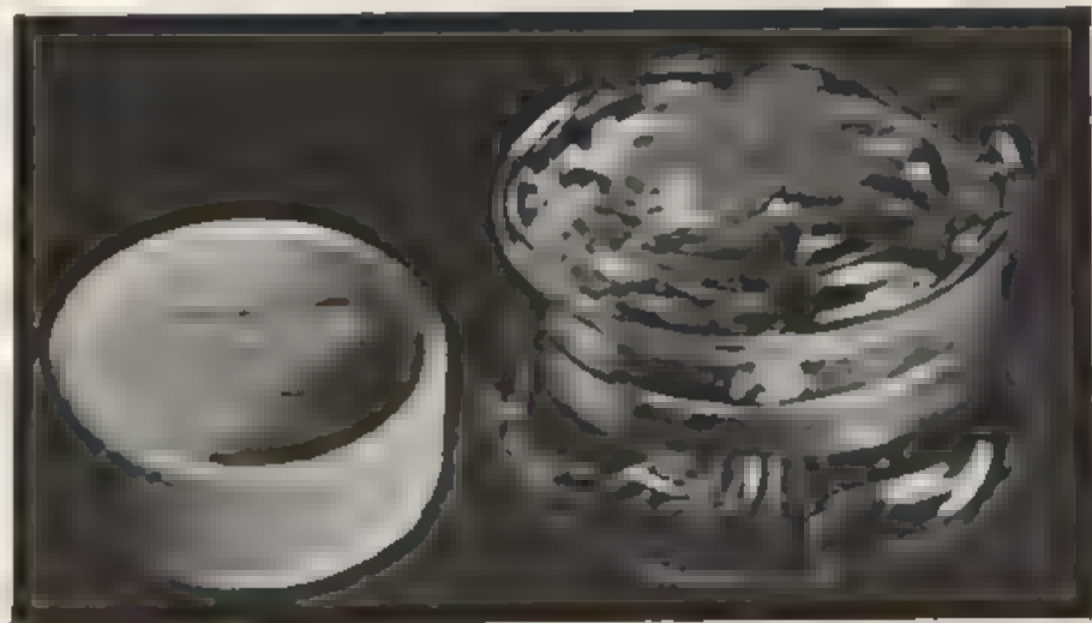


French Doll Cookie Jar, 10 inches tall. Jar is concealed beneath full skirts of doll which is dressed in soft taffeta, rose, old blue, du Barry or gold, trimmed with gold lace and French flowers of ribbon. Head and bodice of tinted porcelain. \$3.75



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Through a screen of typically Italian trees is the hill-town of Assisi, home of that most human of all saints, the medieval St. Francis. The Umbrian valley leads to Perugia where Raphael first painted. Etching by Roth

A

R

T

### CALENDAR OF EXHIBITIONS

#### NEW YORK

**Columbia University Library.** Collection of modern etchings, recently presented to Columbia by Mr. David Keppel in memory of his father, the late Frederick Keppel; to be exhibited for an indefinite period.

**Fine Arts Building.** Twenty-sixth annual exhibition of the New York Water Color Club, from November 6 to 28.

**Annual exhibition of the National Society of Portrait Painters,** from November 6 to 26.

**Gorham Galleries.** Seventh annual exhibition of recent works of American sculptors, from November 8 to 29.

**Keppel Galleries.** Dutch and Flemish masters of etching, ancient and modern, from October 28 to November 20.

**Little Gallery.** Autumn exhibition of the New York Society of Ceramic Art, from November 1 to 15.

**Lowenbein Galleries.** A winter series of one man exhibitions by American artists. Dates and names not yet announced.

**MacDowell Club.** Bimonthly exhibitions of the work of American artists, beginning October 21.

**National Arts Club.** Ninth annual exhibition of the National Society of Craftsmen, during December.

**New York Public Library.** Print Gallery: drawings by French artists and exhibition illustrating the making of a line engraving. Room 322: mezzotints from the J. L. Cadwalader collection and exhibitions illustrating the making of etchings and wood cuts. Stuart Gallery: recent accessions to the print collection.

#### BOSTON

**Doll and Richards.** Second annual art students' exhibition, from October 29.

#### CHICAGO

**Art Institute.** Twenty-eighth annual exhibition, from November 16 to January 2.

#### PHILADELPHIA

**Pennsylvania Academy of Fine Arts.** Exhibition of work in water color, black and white, pastel, and crayon by the Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club, from November 7 to December 12.

**Philadelphia Art Club.** Eighteenth annual exhibition of water colors, black and whites, and pastels, from October 24 to November 21.

#### PITTSBURGH

**Carnegie Institute.** Autumn exhibition of the Associated Artists of Pittsburgh, from October 23 to November 22.

#### SAN FRANCISCO

**Panama-Pacific Exposition.** Exhibition of contemporary art, foreign and American, to December 4.

### ART NOTES

THE courage of the art season remains high despite the many hitherto unexperienced difficulties to which the present situation gives rise. There is, of course, a preponderance of American works in the collections which fill the galleries, but the Roll exhibition has already made a notable exception, and plans for the future give reason to hope that America may not long enjoy this prominence, of course, unwelcome.

#### APOTHEOSIS BECOME IRONY

The most interesting of the plans at present on foot is the attempt to arrange for the exhibition in America of Albert Besnard's great painting of "Peace Through Arbitration" which was painted as the contribution of the French Government to the decoration of the Peace Palace at The Hague. Before placing this decoration in that building so forlornly out of tune with the times, it is purposed to make fitting use of it as a means of raising money to meet the needs of the families of those French artists who have forsaken art to serve their country.

Besnard, who aptly terms his painting "an apotheosis that turns out an irony," belongs to the generation of Rodin and Roll and has long been director of the Villa Medici in Rome, the finishing school for winners of the *Prix de Rome*. He paints with tremendous vigor and great brilliancy of color, but his standpoint is not impressionistic but decorative, and of his decoration it has been aptly said that "it blazes rather than sings." Among his most famous works are the panels in the *École de Pharmacie* in Paris, and the ceiling decoration of the *Théâtre Français*.

#### FRANCE AND ITALY IN ETCHING

Among the October exhibitions in New York, that of etchings and drawings of France and Italy by Ernest D. Roth, held at the Keppel Galleries, merited especial attention both by the quality of the work and by the timely nature of the subjects. In these times when no man can predict with certainty the continued safety of any of those treasures of beauty which the ages have left to

(Continued on page 132)



# The Fashionable Silhouette

THIS season no woman who is not corseted so that the lines of her figure conform to the "fashionable silhouette" can be said to be smartly or elegantly gowned, for this season's corsets are constructed on distinctly new lines. In meeting the modish requirements as well as the demands for real comfort and beauty

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Second in importance only to the Ganesh Chin Strap, is the GANESH FOREHEAD STRAP (also illustrated). This ingenious device removes forehead lines. Price, \$4. and \$5. If there are lines all around the eyes, and puffiness, the GANESH DOMINO STRAP will be required. Specially padded, \$6. GANESH MASKS cover the entire face. They remove wrinkles and tan, rendering the skin beautifully white. In medicated rubber, \$10.50.

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NEW YORK CITY



(Continued from page 130)

the old world, their pictured presentation becomes doubly valuable. That Mr. Roth is by birth a German may add piquancy to the situation, but its influence upon the etchings is not perceptible,—possibly because Mr. Roth came to America at an early age and received his early art training in New York.

Of the seventy etchings and drawings shown at the Keppel Galleries, a large proportion are the work of the last two years, though a sufficient number belonging to earlier years are included to give a clear impression of the line of development. The collection reveals Mr. Roth as an etcher of unquestionable ability, working certainly toward mastery of his art. Traces of youth are yet to be seen, evidences of incomplete skill of technique, but facility is happily absent, and in many works—as in the "Amiens Cathedral" and "The Buttress, Ponte del Trinità," shown here, a very high excellence has been attained.

In "St. Pierre, Beauvais," on the other hand, there are obvious difficulties with the perspective, which force upon the cathedral an unwelcome entrance into the foreground, and the effect of solidity is lessened by too slight a biting of the vertical lines. In other cases the opposite defect of over-biting the plate has taken the air from the shadows and given excessive darkness to certain parts of the print. Again, there are occasional difficulties with the composition, as in "The Buttress, Ponte Vecchio," which is divided by an equally important center of interest on either side, in decided contrast with the finely centralized "The Buttress, Ponte del Trinità."

These defects are, as has been said, the defects of youth, and the high quality of many of the etchings is guarantee of their eventual elimination. The "Amiens Cathedral," shown on this page, for example, is a finely planned and ably executed work. The great mass of the cathedral holds its place in the distance,

yet dominates the entire composition, the lines of which lead skilfully back to its Gothic beauty. The wet shimmer of the water is skilfully rendered, and there is much interest in the boats and high-roofed houses and much delicacy, sensitiveness, and reserve in the handling of the needle.

## HOMER WATER COLORS

The Brooklyn Museum held, from October 16 to November 7, an exceptional loan exhibition of paintings in water color by Winslow Homer. Many of these paintings had the interest of never having been shown before in public, and the exhibition also included the seven splendid Bermuda water colors which were shown at the Winslow Homer Memorial Exhibition, held at the Metropolitan Museum of Art in 1911.

The Brooklyn Museum is the fortunate possessor of twelve of the seventy water colors shown there. The majority of the others came from the collections of intimate friends or relatives of the artist. There is about the water colors of Winslow Homer a freshness of brilliant sunshine and clear air, a glow of color and directness of technique which linger long and pleasantly in the mind, and the opportunity to see them—be they old or new friends—is one not to be missed if one can avoid it.

## TROUBLING PORTRAITS

Portraits by Harrington Mann were on view until October 30, at the galleries of Scott and Fowles. While equipped with a certain superficial brilliancy, these paintings betray a woeful lack of understanding of form and an equal lack of distinction in brush work. None the less, the dreamy softness and child reverie of little Miss Elizabeth Kendall, seated and holding a rabbit, make one wonder, in spite of the accumulated evidence to the contrary, —whether this artist has not really a gift which would be worth his serious and careful cultivation.



In view of the uncertainty as to how long any monument of art in the old world will remain intact, etchings of the great cathedrals attain a double value. Roth is especially successful in his presentation of Amiens



The splendid solidity of the massive bridge and its contrast with the liquid insubstantiality of the water is a notable achievement in etching and marks high quality in Roth's work; "The Buttress, Ponte del Trinità"

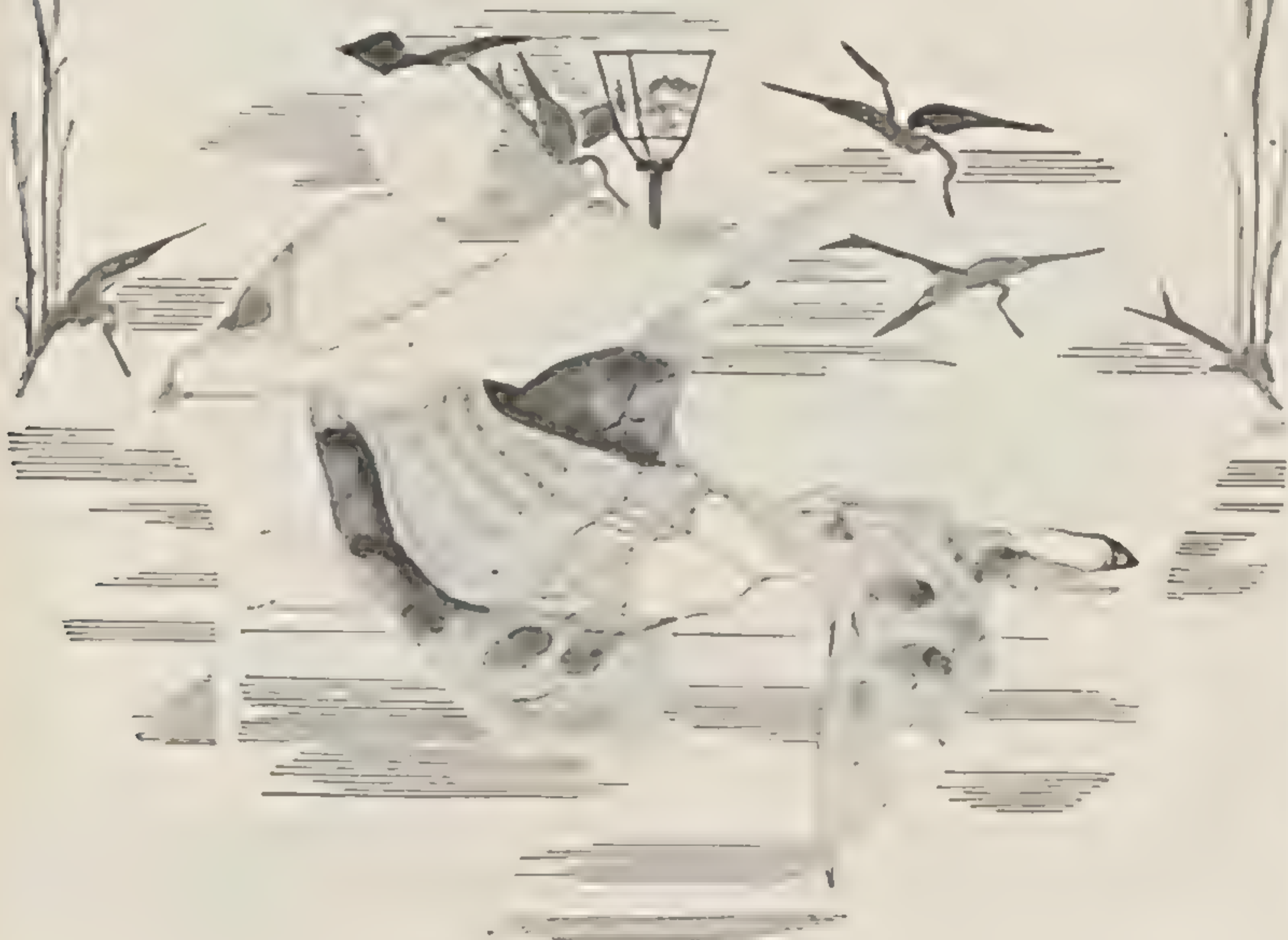
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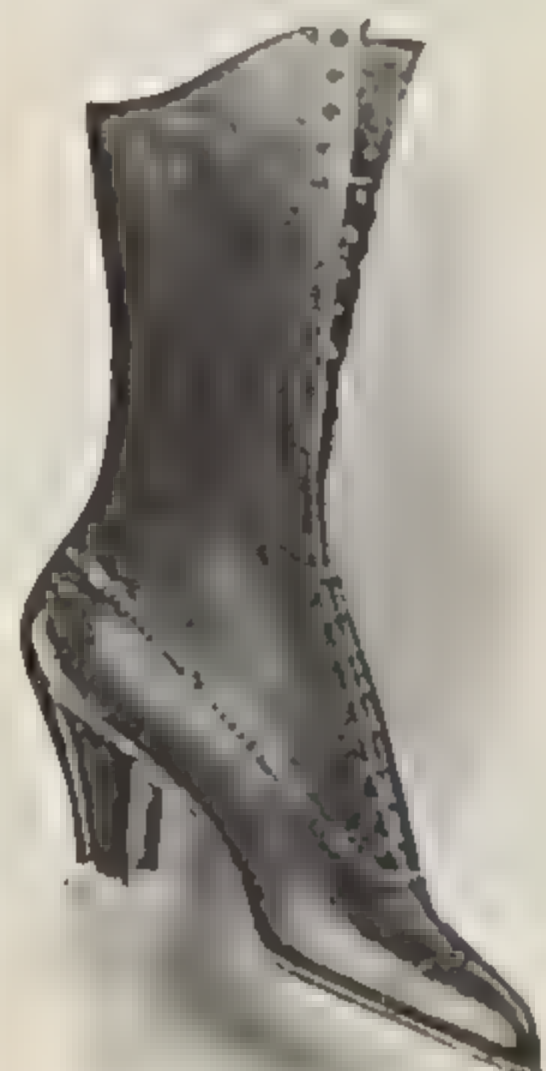
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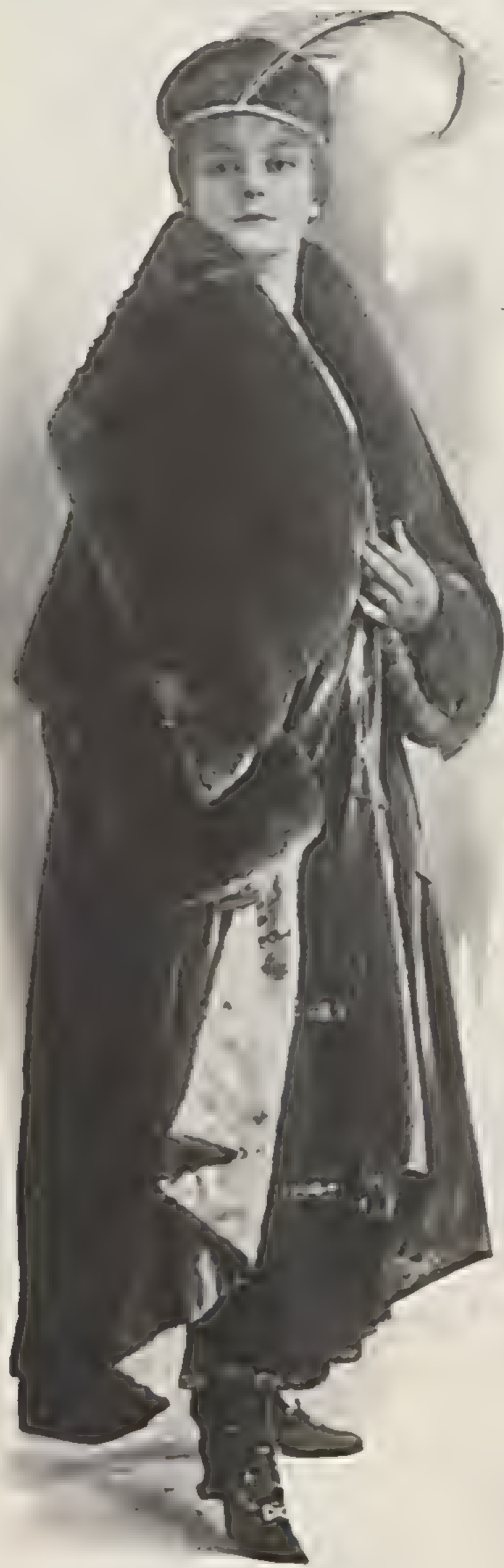
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## M U S I C

### CALENDAR

SUNDAY, NOVEMBER 7  
Harris Theatre, afternoon, first of three subscription concerts by the Orchestral Society of New York; Max Jacobs, conductor.

MONDAY, NOVEMBER 8  
Aeolian Hall, 3 p. m., song recital, Emilio de Gorgoza.

TUESDAY, NOVEMBER 9  
Carnegie Hall, 3 p. m., song recital, Frances Alda.  
Carnegie Hall, evening, piano recital, Carl Friedberg.

SATURDAY, NOVEMBER 13  
Aeolian Hall, evening, piano recital, Germaine Schnitzer.

TUESDAY, NOVEMBER 16  
Aeolian Hall, evening, song recital, Marcia van Dresser.

WEDNESDAY, NOVEMBER 17  
Aeolian Hall, afternoon, piano recital, Ernest Schelling.

THURSDAY, NOVEMBER 18  
Aeolian Hall, 8:30 p. m., song recital, Mary Jordan.  
Princess Theatre, evening, song recital, Nana Genovese.

FRIDAY, NOVEMBER 19  
Hotel Biltmore, 11 a. m., second Friday morning musicale.  
Aeolian Hall, evening, song recital, Carolyn Ortmann.

SATURDAY, NOVEMBER 20  
Carnegie Hall, afternoon, first Symphony Concert for Young People.

TUESDAY, NOVEMBER 23  
Aeolian Hall, afternoon, song recital, Christine Miller.

THURSDAY, NOVEMBER 25  
Aeolian Hall, evening, song recital, Lois Ewell.

TUESDAY, NOVEMBER 30  
Aeolian Hall, evening, joint recital, violin and piano, André Tourret and Camille Decress.

FRIDAY, DECEMBER 3  
Hotel Biltmore, 11 a. m., third Friday morning musicale.

SATURDAY, DECEMBER 11  
Aeolian Hall, evening, piano recital, Germaine Schnitzer.

SUNDAY, DECEMBER 12  
Harris Theatre, afternoon, the second of three subscription concerts, by the Orchestral Society of New York; Max Jacobs, conductor.

SATURDAY, DECEMBER 18  
Carnegie Hall, afternoon, second Symphony Concert for Young People.

SUNDAY, JANUARY 16  
Harris Theatre, afternoon, last of the subscription concerts by the Orchestral Society of New York; Max Jacobs, conductor.

SATURDAY, JANUARY 22  
Carnegie Hall, afternoon, third Symphony Concert for Young People.

SATURDAY, FEBRUARY 5  
Carnegie Hall, afternoon, fourth Symphony Concert for Young People.

SATURDAY, FEBRUARY 26  
Carnegie Hall, afternoon, fifth Symphony Concert for Young People.

SATURDAY, MARCH 11  
Carnegie Hall, afternoon, sixth Symphony Concert for Young People.

### MUSIC NOTES

PEOPLE who have long been accustomed to think of "Carmen" as a typically Spanish opera, and the only really successful one, are looking forward with much interest to hearing "Goyescas"—another opera typically Spanish. This is a new opera—the libretto by Fernando Periquet and the music by Enrique Granados—and it is the first one to be sung in the Spanish language at the Metropolitan Opera House.

#### THE NEW OPERA, "GOYESCAS"

"Carmen" was written by two celebrated Frenchmen. Mérimée, litterateur and savant, heard from a Spanish countess, the mother of the Empress Eugénie, the anecdote which he made the subject of this opera, and Bizet so successfully caught the spirit of Spanish music and customs that the finished product is not reminiscent of anything French. In spite of the fact that we associate with Spain music, strange rhythms, dancing, passion, and flamboyant color, there has been no great Spanish composer on record. Now, however, Granados appears with "Goyescas," the inspiration for which was derived from the works and the flaunting individuality of that most Spanish of painters, Goya.

Historically, Goya's position in Spain was similar in some respects to that of Fragonard in France, for he too was born under an old régime and lived through a revolution. At once the most inspired and the most indifferent of painters, it has been said of Goya that he could paint as well as the best, and as badly as the worst; that sometimes he could be merely violent, sometimes merely dull. A critic writes that "his work contained all the characteristics of a tempest—the sudden beginning, the full fury, the dull end."

*(Continued on page 136)*



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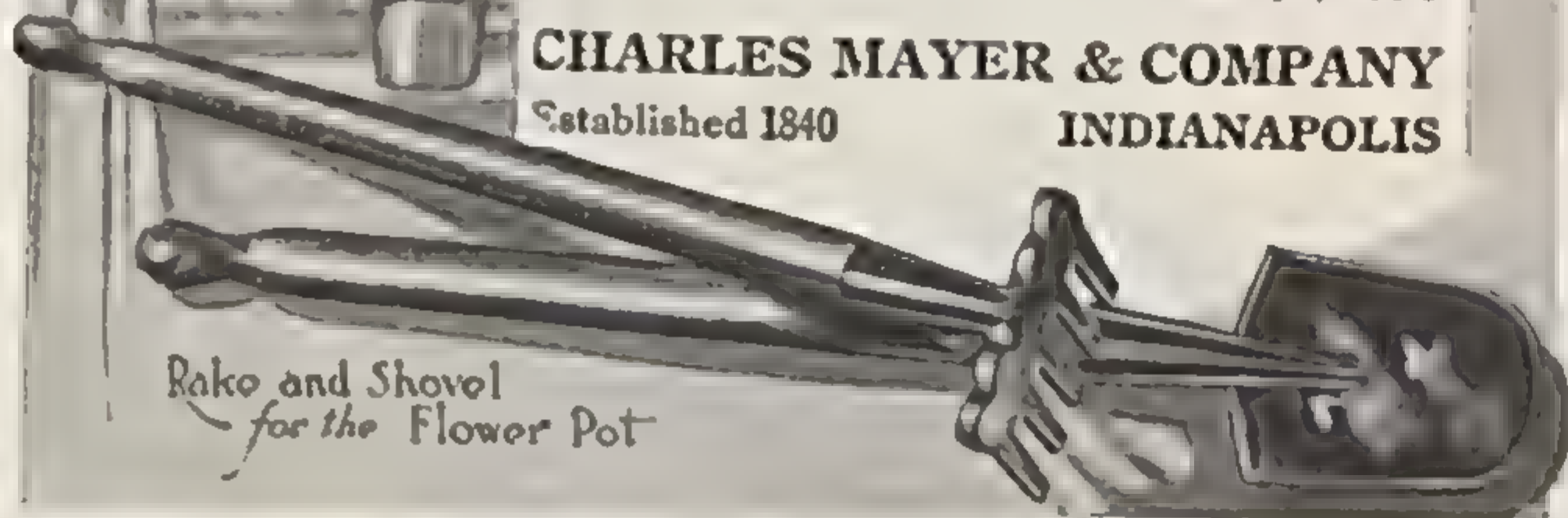
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(Continued from page 134)

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But the enthusiasm of Periquet and Granados has doubtless been aroused by Goya's best work, which still remains in the keeping of the Spanish nobility and aristocracy. From these sources, however, Americans are enriching their collections, and Christian Brinton, an expert on Goya, has said that before long it may be necessary for Spaniards to cross the ocean in order to study the work of one of their most typical and indigenous masters. This fact makes it appear more fitting or, at least less extraordinary, that "Goyescas" should have its first production in the new world.

Granados, who is doing for Spain what Chopin did for Poland, and Greig for Norway, was discovered by Ernest Schelling, the noted pianist, and Mr. Schelling hopes to have the composer present at the première performance of the opera. Mr. Schelling has already popularized excerpts from "Goyescas" in his piano recitals; the groups "Gallant Compliments," "Love Making," and "Fandango," especially, have been many times appreciatively received by the public.

### OTHER NEW OPERAS

The novelties and revivals for the Metropolitan Opera House season, which will begin Monday evening, November 15, will include Bellini's "La Sonnambula," Bizet's "Les Pêcheurs de Perles," Borodin's "Prince Igor," Boito's "Mefistofele," Flotow's "Martha," Hermann Goetz's "Der Widerspanstigen Zähmung," and "Samson et Dalila," by Saint-Saens. The Metropolitan Opera Company has acquired the sole and exclusive producing rights in America of Claude Debussy's "La Chute de la



May Peterson from the Opéra Comique made her New York debut in concert at Aeolian Hall



Photograph by White Studio  
David Bispham's characterization of Beethoven in Hugo Mueller's one-act play, "Adelaide," was presented in a series of performances at the Harris Theatre

Maison Usher," "Le Diable dans le Befroi," and "La Légende de Tristan."

The general repertoire will be chosen from among the Metropolitan list of forty-six operas, and it will continue through twenty-four weeks. Twenty of these weeks will be given over entirely to grand opera and the last four weeks will be devoted to the productions of Serge Diaghileff's Russian ballets.

It is of special interest that a subscription will be opened again for a certain number of performances at popular prices on Saturday nights, that a number of special matinée performances of the novelties and other operas have been planned, and that the usual series of Sunday night concerts will be given under the direction of Richard Hageman. An afternoon cycle of Wagner's "Der Ring des Nibelungen," will be given, and "Parsifal" will have several performances, the dates for which will be announced later.

### NEW METROPOLITAN ARTISTS

All the favorite Metropolitan Opera House artists of last season are scheduled to return and a number of new ones have been added to the list, including Maria Barrientos, a Spanish coloratura soprano; Edith Mason, who will sing the leading ingénue rôles; Julia Heinrich, the young dramatic soprano from the Hamburg opera; and Ida Cajatti, Helen Warrum, and Elma Zarsga. The only newcomer among the mezzo sopranos and contraltos is Flora Perini, and of the tenors and baritones there is only one new member in each classification; Giacomo Damacco, and Giuseppe de Luca. De Luca has been for many years one of the first baritones of Italy. Two new basses, Pompilio Malatesta and Henri Scott,

(Continued on page 138)



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Percy Grainger, whose "The Merry Wedding" will be produced by Dr. Frank Damrosch, will introduce the works of Delius to America

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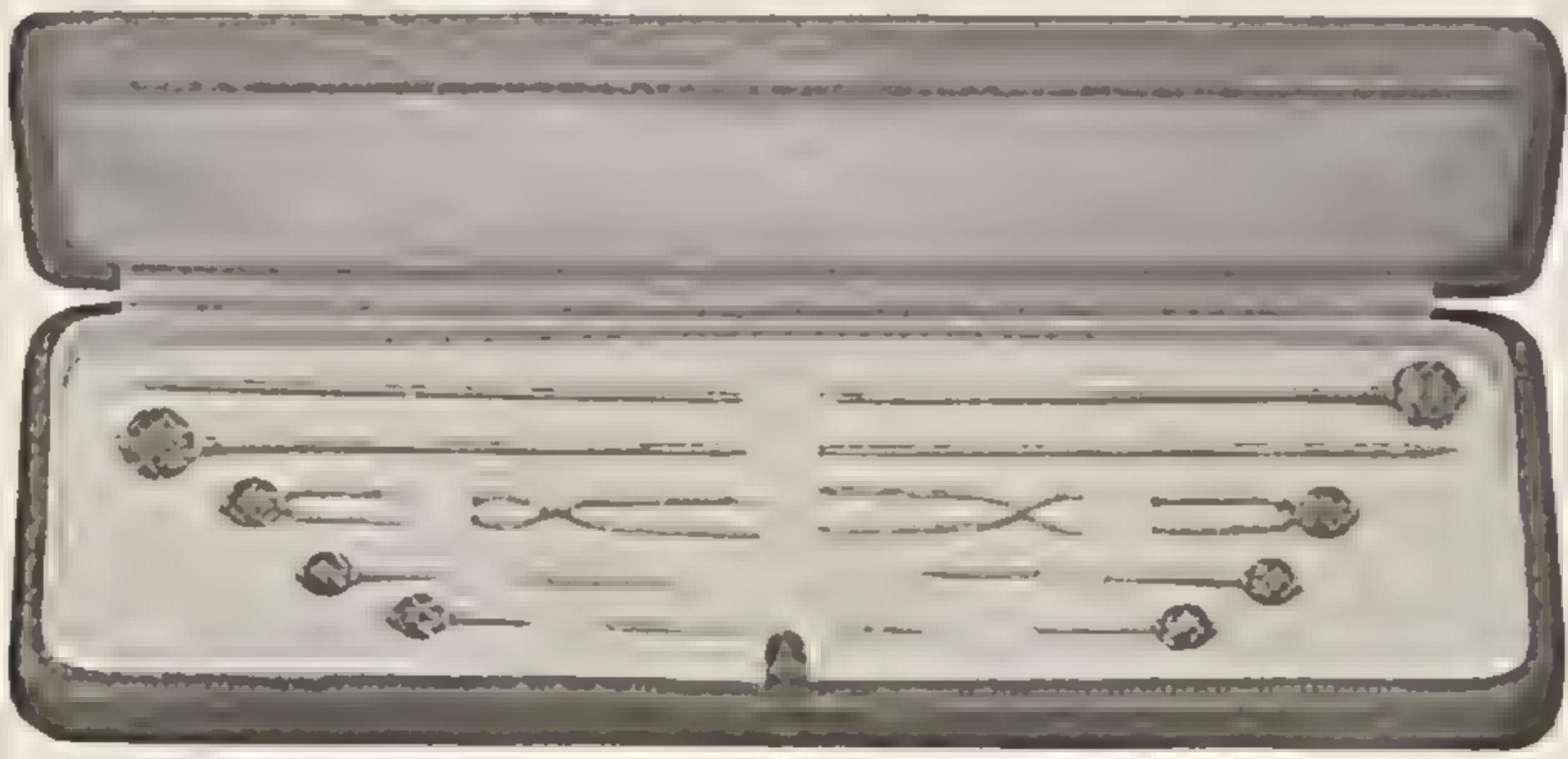
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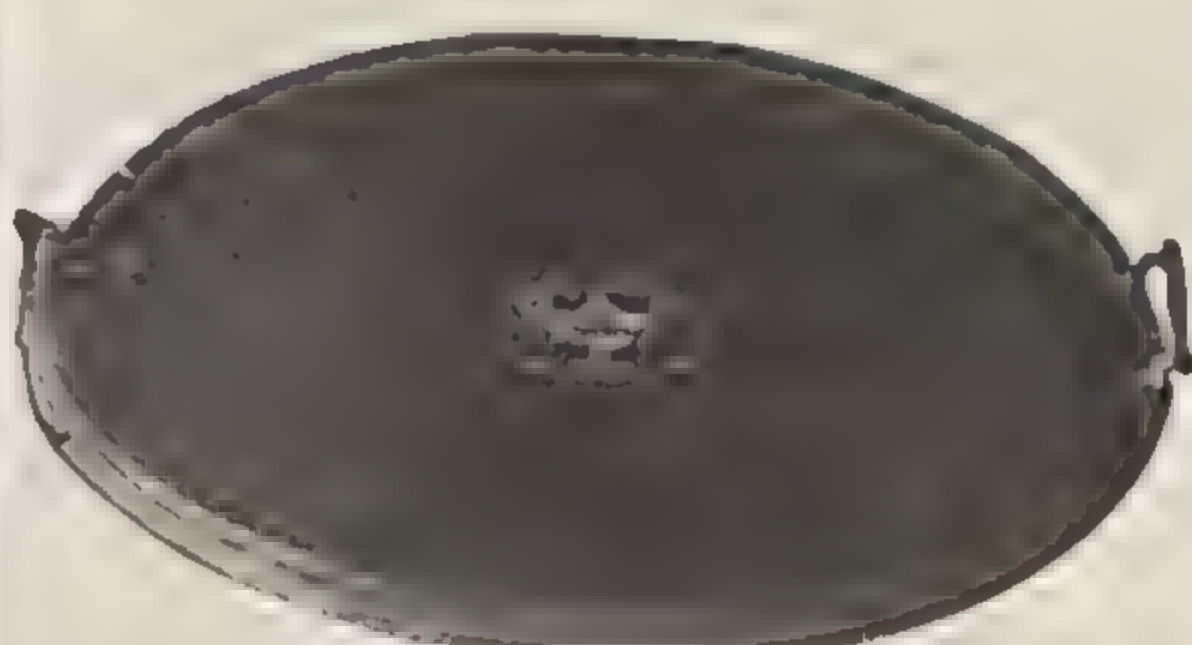
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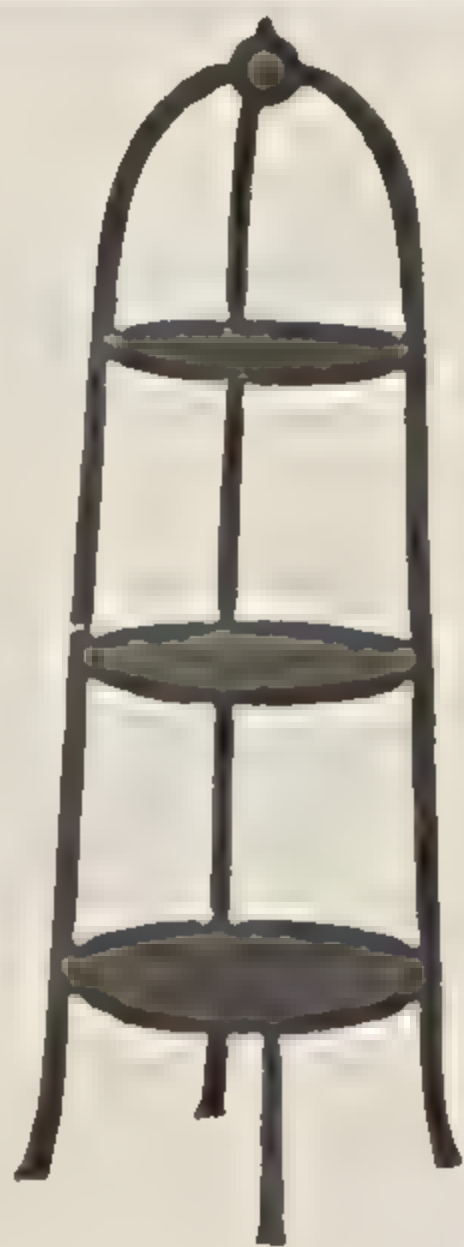
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## M U S I C

(Continued from page 136)

have been added to the list, and a new conductor is Gaetano Bavagnoli.

PERCY GRAINGER

In May, 1915, a critic wrote: "It is easy to predict who among the composers and pianists will be the hero of the next musical season; his name is Percy Grainger." Percy Grainger is a young Australian who has been called the one cheerful sunny composer living. He appeared in his native country as a child prodigy at the age of ten. For the past five years he has given some one hundred and fifty piano recitals annually in Europe and at present he enjoys the distinction of being the most performed British orchestral composer in England. Unquestionably the pianistic success of last season, among newcomers, was that achieved by him. During the past summer he has been at work on several large scores, including "The Merry Wedding," a bridal dance for solo voices, orchestra, and organ, which will be produced by Dr. Frank Damrosch and the Musical Art Society during the coming winter. Mr. Grainger regards the English musician, Frederick Delius, as the greatest of all living composers and will introduce his works to America.

Miss May Peterson gave her first recital of the season at Aeolian Hall on October 28. This was her New York debut in concert and proved to be of great interest to Americans who had been hearing of her successes in Paris, where she sang leading rôles at the Opéra Comique, until war closed the opera house. Her program included arias from "Manon," "Lakme," and "La Bohème," three of the operas in which she was so successful in Europe, besides many songs in French, German, and English. In concert, she makes a feature, as a rule, of English songs.

DAVID BISPHAM AND "ADELAIDE"

David Bispham recently gave a performance of "Adelaide," the one-act play by Hugo Mueller. This he presented at a series of special performances in the Harris Theatre; the performances began on October 17 and continued during two weeks. This play, which was written in 1862, thirty-five years after Beethoven's death, has been a classic in German theatres for more than fifty years.

The play is founded upon the attachment between Beethoven and the Countess Guiciardi, to whom the "Moonlight Sonata" was dedicated, and in whose memory the song "Adelaide," in the play, is supposed to have been written. Before the curtain rises, the strains of music are heard from the stage. On the rise of the curtain, the interior of Beethoven's lodging in Vienna is seen. The man from whom Beethoven rents his rooms, a violinist, is playing the "Romance in F." Later, two of Beethoven's songs are sung; one of them is sung by Clara, the lodging-house keeper's daughter, whose fresh young voice is the only thing that Beethoven is still able to hear. She sings to him the well-known "Joyful and Sorrowful" from "Egmont." Still later Beethoven's amanuensis, who is in love with Clara, sings to her Beethoven's song of worldwide fame, "Adelaide."

At the conclusion of the play after Beethoven and the beautiful Countess have had a most affectionate scene, he is left alone at the close of day. The rays of the rising moon stream through the window and fall upon him as he stands by the piano. He turns pensively, seats himself at the piano, strikes a few chords, and sings the opening strains of his song, "In Questa Tomba." And then he falls into the familiar "Moonlight Sonata."

Though this is very pleasant to look upon, it is greatly to be regretted that "Adelaide," as it is presented, is not con-

vincing to those who are really conversant with Beethoven's manner, or his habit of mind and speech.

On October 25, at Aeolian Hall, Francis Macmillen gave the first of a series of eight violin recitals. He has always been the possessor of much temperament, but the quality of his tone has become more beautiful during his retirement from the concert stage for three years' study with Leopold Auer in Petrograd. At present he is ranked as the leading American violinist.

It is not often that one hears of a singer who, at the height of a successful career in musical comedy or light opera, is willing to give up the stage and its allurements in a financial way for more serious work in the concert field. Anne Swinburne has done this. After working for over a year on recital programs, she has decided to devote herself entirely to concert work.

Her first professional appearance was in "The Climax" in 1911, and since then she has sung the title rôle in "The Madcap Duchess," starred in "The Count of Luxembourg," and sung in the revival of "Robin Hood," which performance contained a song written especially for her by Reginald de Koven.

The eighteenth season of the Symphony Concerts for Young People will begin on November 20 in Carnegie Hall. Among the soloists for the season are Percy Grainger, Mischa Elman, and Josef Hofman. A series of three subscription concerts will be given in the Harris Theatre by the Orchestral Society of New York, of which Max Jacobs is conductor. This Society will also give a series of three concerts in Brooklyn.

The Orchestral Society is an American organization, the members of which have been drafted from the New York Symphony, the Philharmonic Society, and the Manhattan Opera House orchestras. Its aim is to introduce at each concert an American artist and to perform an American composition with a view to encouraging and promoting native talent. The assisting artist at the first concert will be David Hochstein, who has already appeared in Utica with Madame Fremstad, and who has played as soloist with the leading symphony organizations of Europe, with much praise from the critics.

THE NEW PHILHARMONIC SEASON

The seventy-fourth season of the Philharmonic Society of New York opened in Carnegie Hall on Thursday evening, October 28, and the next day marked the first of its regular Friday afternoon series. The Philharmonic Society has announced, as usual, twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings, and twelve Sunday afternoons in Carnegie Hall, and two concerts for young people in Aeolian Hall. There are also to be two membership lecture concerts at the Hotel Astor, an evening of light music at the Waldorf-Astoria for Philharmonic members, and five Sunday afternoons at the Brooklyn Academy of Music.

A Bach-Beethoven Festival has been arranged for the month of January at which the Philharmonic Society will be assisted by the Oratorio Society of New York. The two organizations will cooperate in productions of the Bach "Magnificat" and the Beethoven "Ninth Symphony." The list of Philharmonic soloists contains the names of almost all the great visiting artists, among them Kreisler, Macmillen, Bauer, Schelling, Grainger, Gabrilowitsch, Casals, Fremstad, von Endert, Culp, and Destinn.

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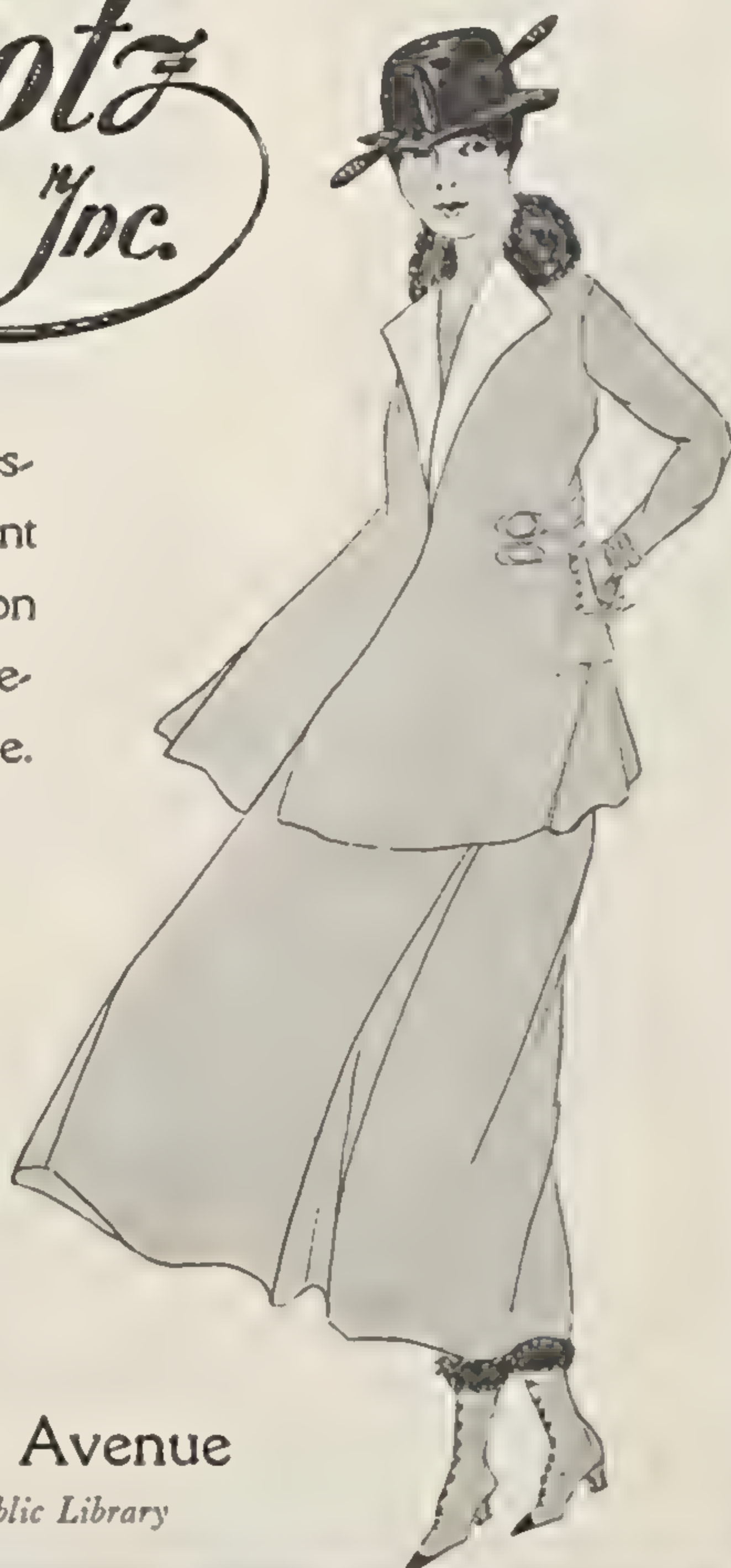
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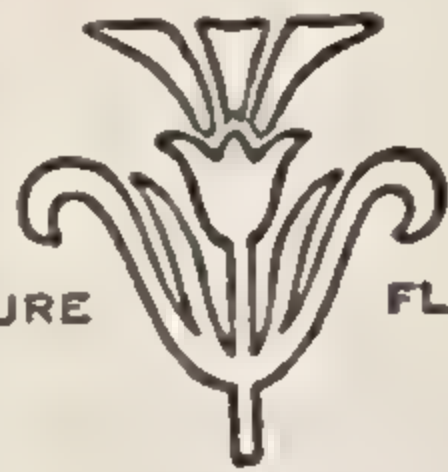
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(Continued from page 86)



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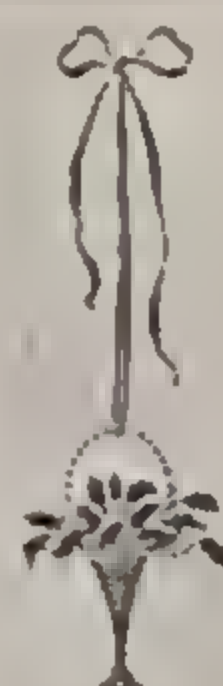


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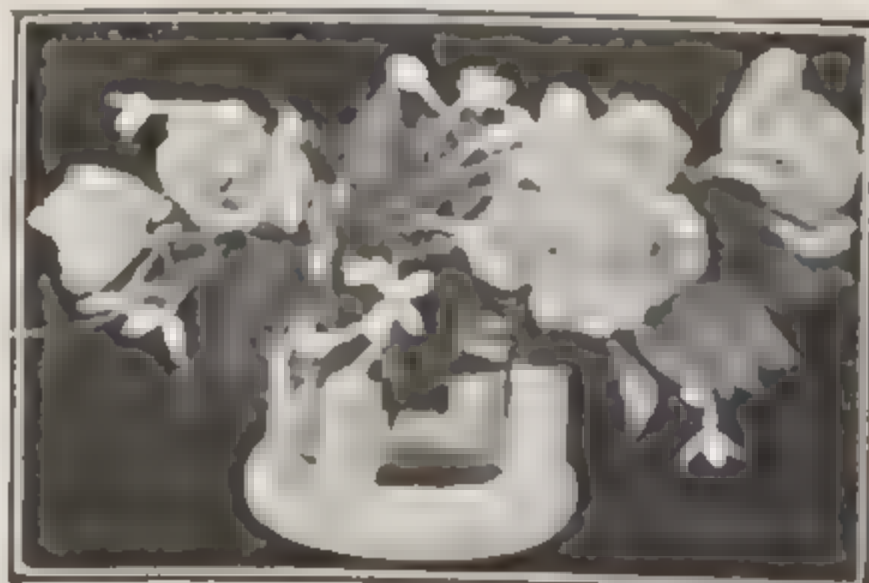
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A flowered bag full of fun,  
'Twill surely amuse the little ones.  
Contains 20 interesting amusements for a child under 10. Price, \$2.00. Bag contains 10 novelties at \$1.00.



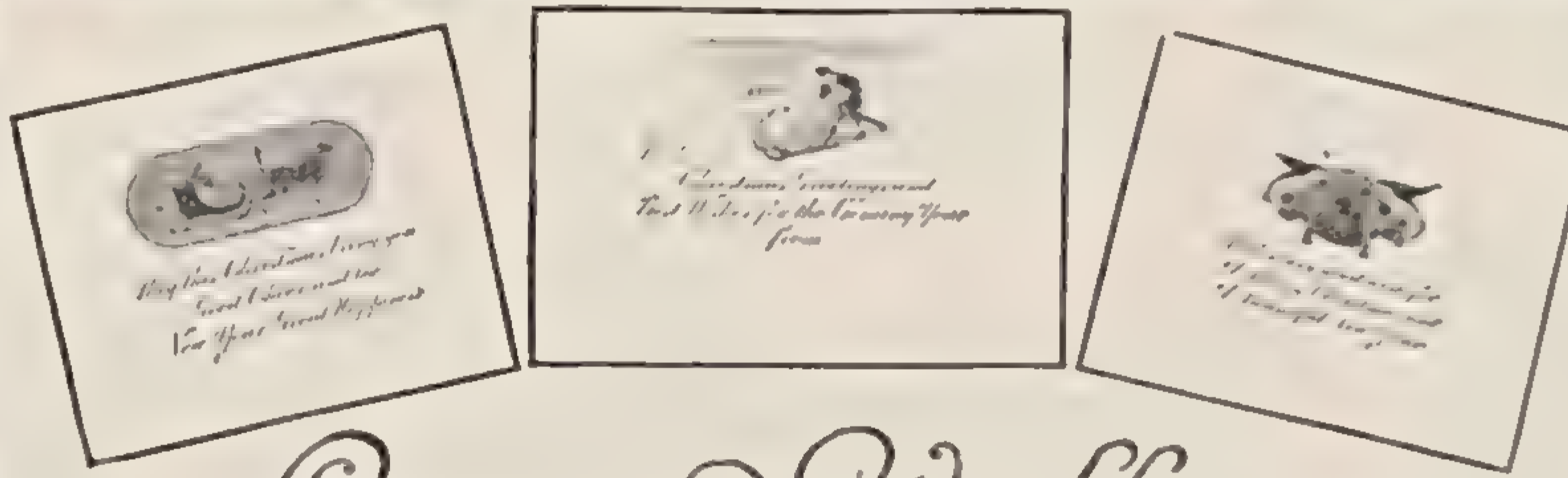
Pure White Porcelain Tubular Flower Holder, no dish required. Price, \$1.00

The charm of the unusual is always welcome, and certainly here you will find things that are not only unusual, but very attractive and useful as well.

My book "V," illustrating many charming novelties just received from the Far East, sent free on request. Write for your copy to-day.

**BERTHA TANZER**

20 West 30th Street New York



*Cosmus and Washburn*  
Society Stationers

## CHRISTMAS AND NEW YEAR CARDS

An attractive assortment of cards and folders have been designed by us to cover a wide range of requirements, at prices from five dollars per hundred up. Also many new ideas and exclusive designs for monogram stationery suitable for gift purposes.

546 Fifth Avenue corner 45th Street New York



**CHRISTMAS CARDS**  
Striking Individuality

MADE BY

**THE DREKA CO.**

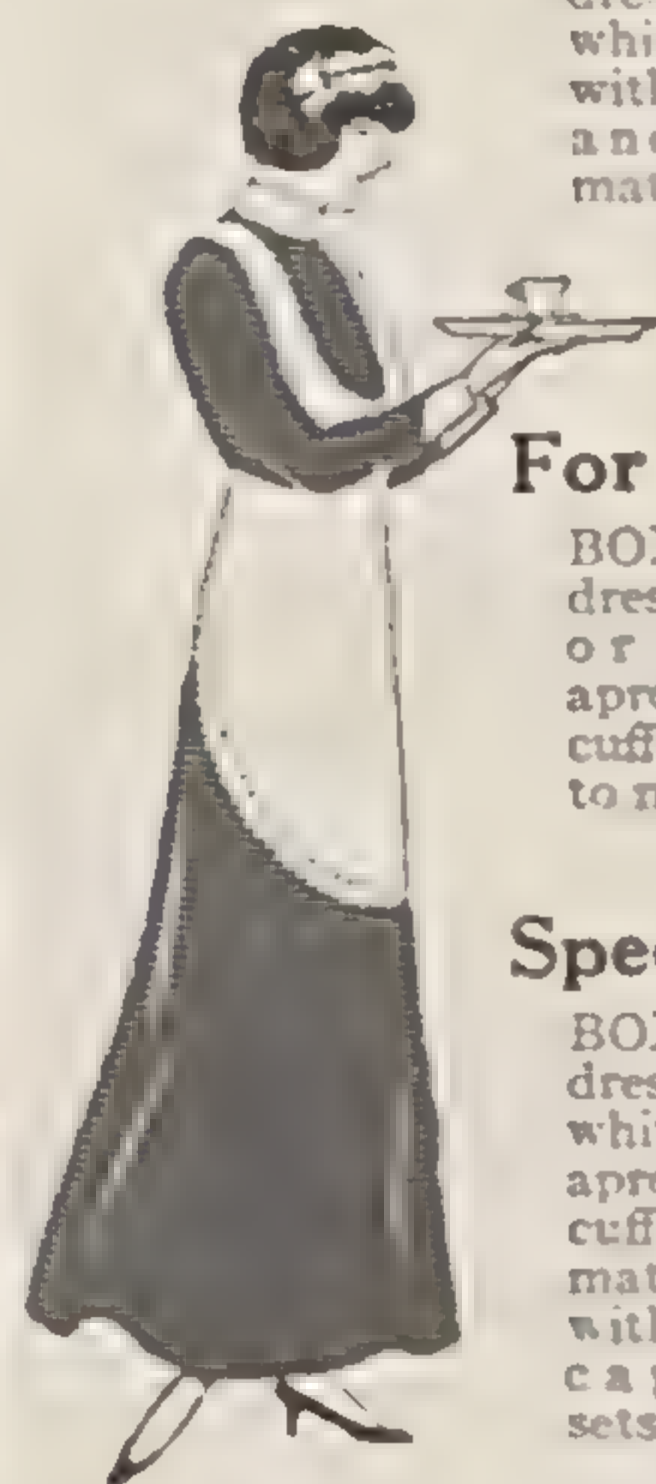
FINE STATIONERS

1121 CHESTNUT ST., PHILADELPHIA, PA.

City and Country Homes, Hobbies, Horses, Dogs. Effectively Illustrated

## Christmas Boxes

BOX I, 1 wash dress, blue or white, 1 apron, with collar, cuffs and cap to match..... \$3.50



### For Maids

BOX II, 1 wash dress, blue, black or white, 1 apron, with collar, cuffs and cap to match.... \$4.50

### Special

BOX III, 1 wash dress, black, gray, white or blue, 1 apron, with collar, cuffs and cap to match; or Box II, with 2 aprons, caps and sets..... \$5.50

### Christmas Gifts

BOX IV, 1 mohair dress, quality A, with apron, collar, cuffs and cap to match; or Box III, with 2 aprons, caps and sets..... \$7.50

### Beautifully Boxed

BOX V, 1 mohair dress A, with 2 aprons; or 1 mohair dress B, with 1 apron; or Box III, with 3 sets..... \$10.00

**NURSES' OUTFITTING ASSOCIATION INC.**

450 FIFTH AVENUE, NEW YORK

Send for Catalog B. B.

Advertised in VOGUE regularly for nearly ten years



# A. P. BRASSIERE DIRECTOIRE

(Reg. U. S. Pat. Off.)

"The Brassiere with a Reputation"



## FIT STYLE VALUE

are the three requirements of the fastidious woman when buying brassieres. These are the essential qualities that have made the "A. P. Brassiere Directoire" popular everywhere—

### THE NEW MODEL

No. 813 is of pink crepe de chine; it fastens in front with hooks and eyes and has adjustable invisible lacing in back—with shoulder straps of taffeta ribbons—the seams are boned in back and under the arms. It is highly favored for décolleté gowns because of its daintiness.

Price \$1.50

Write for illustrated booklet

G. M. POIX, Inc.

"Brassiere Specialists"

Main Office and Factory  
50, 52, 54 Columbia Heights,  
Brooklyn, N. Y.  
200 Fifth Avenue, N. Y.

# I ACCUSE!—NOT HER BUT HER FAN

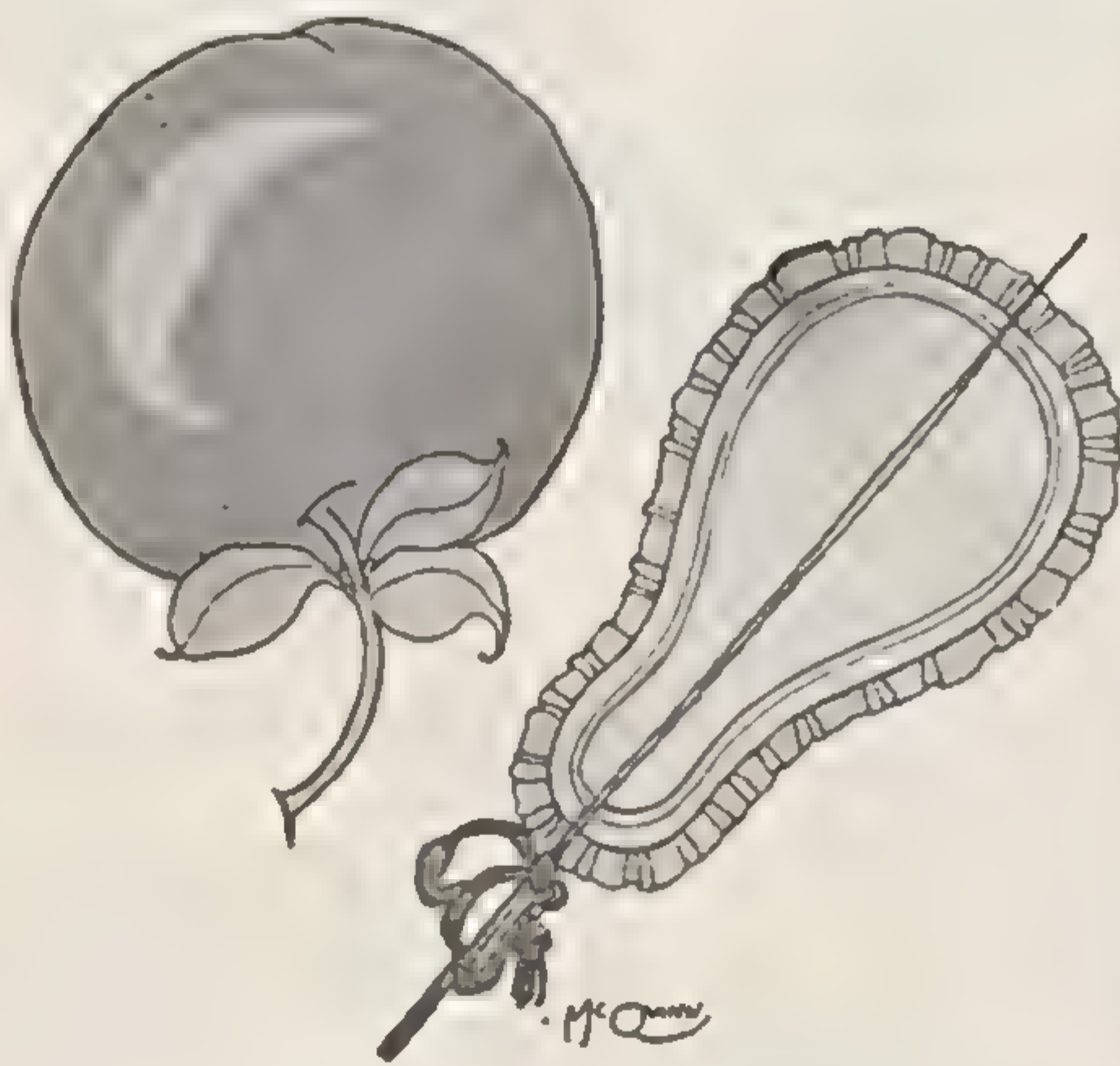
(Continued from page 39)

There leans a Spanish girl, and by the slim youth of her and the sweet vacuity of her face, she is but recently from the convent. She holds a big bold fan awkwardly, and turns and turns it about—brushes it across her lips, half hides behind it, presses it closed to her heart, all the while pattering most earnestly to herself. It is as though she learned a lesson; and this part of it, where she tips the half-open fan to her lips, pleases her exceedingly, for she repeats it many times, and smiles and raises her eyes quite wisely and merrily to mine. And then I remember: this, in the fan language of Spanish sweethearts, means, "You may kiss me." This is the *abanicar* the young girl learns, for in that country where true love is always separated by a balcony or a dowager, to this extremity have the lovers been put, and no young man or girl but has by heart the whole code of the fan.

"I long to be always near you," it whispers, one white hand brushing across it as it waves. "Oh, forgive me, I pray you," it beseeches, with two hands clasped beneath it. And at last, after many months of this passionate dumb show, "I promise to marry you," it murmurs, and shuts very slowly and seriously.

Queens are among these shapes that sweep around me. There is plain Queen Charlotte, of such an excessive plainness that even that undaunted admirer of hers, Northcote, on an occasion when her plainness caused a universal clamor, was compelled to admit it. "But," he added, "she had a fan in her hand. Lord! how she held that fan!" Behind me (I had rather she were before me) stands Catherine de Medici, with a sheaf of sable plumes, richly perfumed, in her hand. She, too, has a dagger in her fan, as well as poison in her ring. And yet it was this sinister woman who, when the king, her husband, died, went to the length of a touching (or was it grotesque?) bit of sentiment. To her device she had added the fragments of a broken fan and a cracked mirror, signifying that for her all interest in love and coquetry was past.

And yonder, in pale splendor, sits Eleanora d'Este, Tasso's Eleanora, to whom he dared to sing his love. Her fan is of vellum and mica, painted, and surmounted with rubies. On a day when the poet was reading to her the scene from his "Gerusalemme," wherein he portrays, under an allegory, his love



There are times when an apple or a pear fan would be the logical conclusion to a fancy dress costume

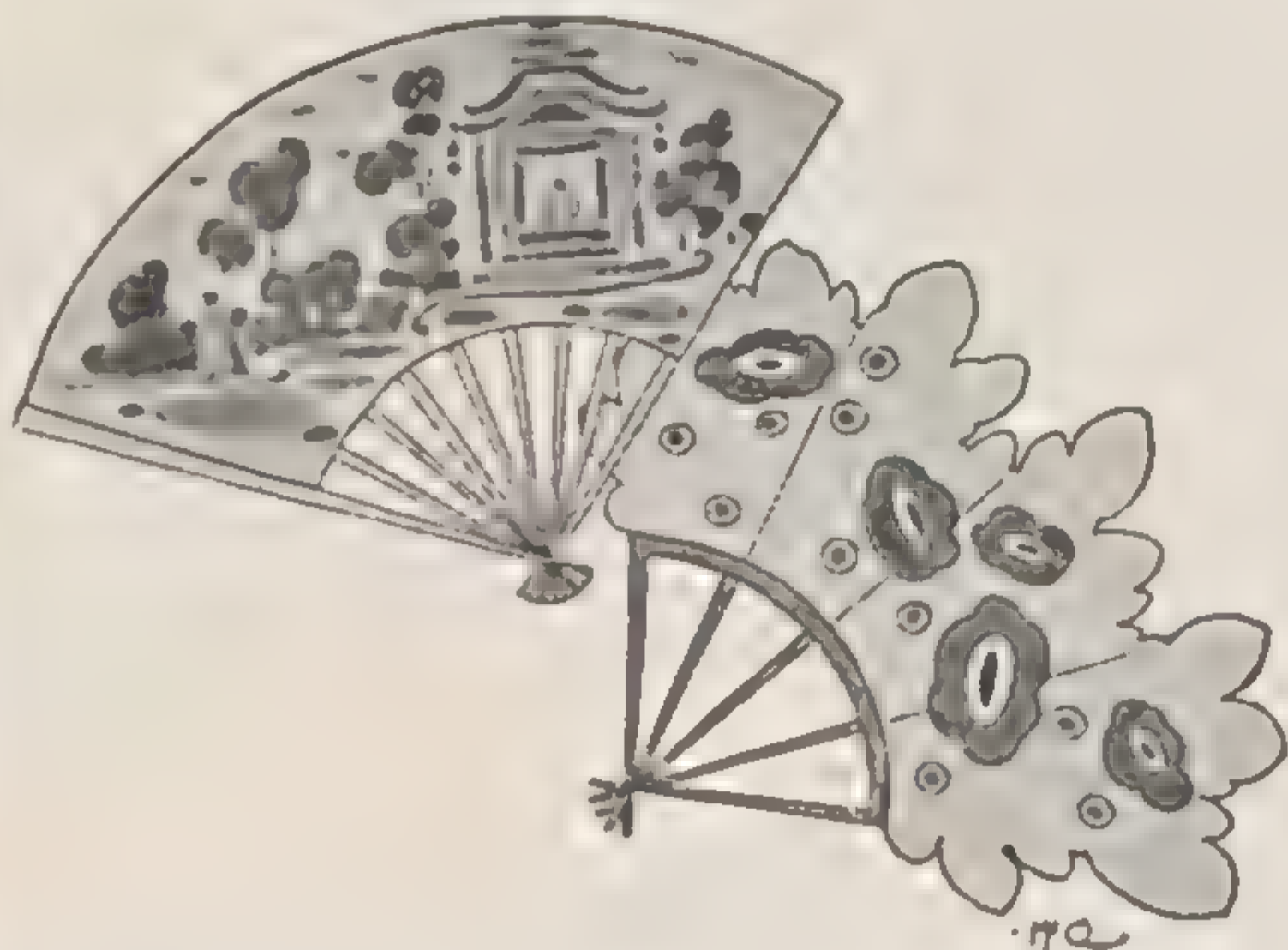


Just a thing of gay paint on heavy paper, but for a modern costume, why not a modern fan?

for her, the lady was deeply touched, almost yielded, remembered suddenly her pride, seized her fan, kissed it, flung it at her lover's feet, and fled.

La Pompadour, whose "fan broke through halberds," Disraeli's Spanish lady with "a fan that might shame the tactics of a troop of horse," Delmira, whose practised fan, according to her own report, constituted her "whole advantage above the rest of her sex and contemporary beauties" and who, on her marriage, bequeathed it to her friend with this kindly admonition, "Take it, good girl, and use it without mercy," Du Barry, La Vallière, ladies beautiful as night, move like music about me, each armed to the eyes with a fan. One waves a fan so angrily I fear for the absent lover; another carries one so languishing I am glad for the lady's sake the lover is away; this fan trembles in shyest confusion; that one surely hides a blush; for there is not an emotion, not a turn of a caprice, but the fan can flutter it.

Beauty alone will not account for them, these flitting shapes that visit our reveries; a white arm is an enchantment but a little teasing fan that plays a knowing game of hide-and-seek bears off the victory. Carlotta is gone where all good chorus girls go when they die—to the Court of St. James's; and Lola—well, Lola is looking her worst in black. But though they have changed and gone from me, their fans remain to trouble my solitude,—a shower of white plumes reaches out to drop me a perfumed courtesy, an inadequate bit of frozen lace runs quick to hide a dimpled smile, or a silver shimmering thing slips between me and a red and promised kiss.



Sometimes the right color for a fan comes in a bit of Chinese wall-paper

[Note: Frocks that are different need fans that are different, and a very modern little lady should certainly be finished off with a very modern little fan. The fans illustrated have been especially designed and will be made to order in selected materials at a studio shop in town. Eight of the fans, those from Bendel, the one illustrated in the middle above, and the two little ones at the extreme right and left of page 39, are already made up.]

# "A Wrist Bag That's a Treasure"



The Minuet

"Wonderful!" exclaimed Mr. Pohlson, as the jewelry designer laid this newest creation before us, "May we bring it to the attention of the readers of *Vogue* before it is offered elsewhere?" "Yes," replied the designer. So here you see for the first time the daintiest little wrist bag that ever was. It is made of German silver, is only 2 inches wide by 5 inches deep, is superbly finished at the top and carries a tiny mirror and an exquisite pearl pendant. It is the choicest of the choice, positively the latest of its kind in design and finish, and with one of our little gift cards it will make a "personal" gift of rare charm. We send it postpaid for \$5.00 and guarantee full satisfaction.

And, speaking of gifts, we would suggest that you write for our 72-page Year Book, sent for 6c in stamps to help those who wish to choose Christmas gifts that are unusual, interesting and full of character. Address:

POHLSON'S GIFT SHOP

86 Bank Bldg. Pawtucket, R. I.

# Brentano's BOOK SELLERS TO THE WORLD

All Books  
All Languages  
All Subjects

## Stationery

When a formal Social Event is to be carried out, and you are called upon to be up-to-date in Engraved Forms for everything pertaining to

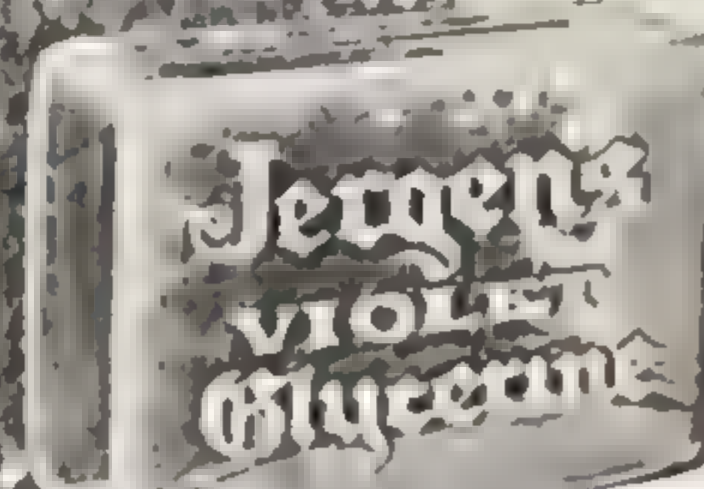
### Correct Social Usage

in WEDDINGS, RECEPTIONS, ENGAGEMENTS, DINNERS, TEAS, CARD GAMES or any SOCIAL FUNCTION, we suggest your referring the matter to BRENTANO'S, with the assurance that you will accordingly be relieved of all anxiety, and served PROMPTLY, CORRECTLY, and with GUARANTEED SATISFACTION!

FIFTH AVE. NEW YORK

## Write for sample cake!

Smell its real violet fragrance. The moment you do you will want this crystal clear soap—the "Frothing-up" soap of the dainty woman. Lathers freely in any water. Send 2c. for your sample cake. Do it today! Address



The Andrew Jergens Co.  
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# POMPEIAN OLIVE OIL

ALWAYS FRESH  
PURE-SWEET-WHOLE SOME

## DAINTY EDOIR CAP

Usually sold at \$1.50 to \$2. Exclusive Style, Crepe de Chine, edged with shadow lace—trimmed in pink, blue or lavender. Money back if not satisfied. Send \$1 to



The Edoir, 1724B Acolian Bldg., New York





## What Will She Wear?

Is this girl going to put on her smartest gown, a dancing frock, a street suit, or shirtwaist and skirt for golf and tennis? It matters little to her, for she is corseted with the

TRADE **TREO** MARK  
**ELASTIC GIRDLE**  
PATENTED

## The Garment Equal to Any Occasion

Made entirely of special woven surgical webbing, which gives freely to every motion of the body, and yet firmly holds the figure without a particle of uncomfortable pressure. Every woman should know about the "TREO" ELASTIC GIRDLE. Ask your dealer, or write for free booklet. By no means accept a substitute article. Address Dept. F

**TREO CO., Inc., 160 Fifth Avenue**



"More cups in a pound,  
more joy in a cup."

## Mansion Coffee

Best at **30c** a pound

(Making seventy-two cups)

Money Back on Request

Five Pounds Delivered Free

**ALICE FOOTE MACDOUGALL**

"The Only Woman Coffee Importer"

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Don't You Like  
My Eyelashes and Eyebrows?  
You can have the same

**LASHNEEN** once each day, will  
absolutely produce thick and long  
eyebrows and eyelashes. Easy to  
apply—sure in results.

Lashneen is an Oriental formula.  
One box to all you will need. Not sold  
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If your dealer  
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send \$2.20 to  
**P.F. VOLLAND**  
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Now comes the most authentic edition of this age-old classic that has been published since 1697.

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One hundred and eight full-page illustrations, remarkably faithful reproductions of the famous paintings by Frederick Richardson. In design the illustrations are wholesome, and in color, simplicity, humor and imagination they are a most unusual delight. They are a rare adaptation of great art to the child's world.

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## The Belnord

What do you look for in a private dwelling? Very large rooms, comfortable arrangements, abundant closet room. The Belnord gives you these. It gives you in addition the convenience of unsurpassed location; the helpfulness of responsibility assumed by others; the pride of unflinching service at all times. Manager on premises.

**7 to 11 ROOMS, 2 to 4 BATHS**

Rental \$2,100 to \$7,000

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Wish your friends a  
**Merry Christmas**  
and a  
**Happy New Year**  
on your card designed by  
**Florence Turner Newell**  
318 SO. LA SALLE ST. CHICAGO  
DESIGNER OF MONOGRAMS

## A Practical Gift

Mother, grandmother, auntie, big sister and any of their woman friends will appreciate as a Christmas gift this full size ironing board cover (and lining). Cover of strong white cotton. No tacks, no clamps, no bunching. Saves time, improves results. Instantly removable for washing. Packed in dust-proof box with hand-painted card. Ask your dealer or send for postcard for details to introduce our beautiful catalog of Christmas gifts. Ernest Dudley Chase, 63 Beacon St. Bldg., Boston, Mass.



## Geraldine Farrar

writes of

## Crème Nerol



I am very glad indeed to express my complete satisfaction with the delicious **CRÈME NEROL** made by Forrest D. Pullen. It has my hearty and sincere recommendation.

Use it if you care for beauty—for it will leave your skin as soft as the petal of a rose and its texture as fine.

Crème Nerol is the product of success—the success of a face specialist and the success of rare ingredients—in rebuilding worn skin tissues. Its pure elements are carefully blended—its effect is to charm.

Each of these beautiful women gladly recommends Crème Nerol to you and we give you a word from each as written to Mr. Pullen.

Olive Fremstad	"Best"
Rita Forna	"Delightful"
Mme. Tetrassini	"Excellent"
Frieda Hempel	"Choicest"
Bernicede Pasquale	"No Equal"
Margaret Anglin	"Wonderful"
Mrs. Fiske	"Unsurpassed"
Julia Marlowe	"Gratifying"
Maxine Elliott	"Delightful"
Billie Burke	"Rare quality"
Frances Starr	"Superior"
Laura Hope Crews	"A necessity"
Julie Opp	"Delightful"
Constance Collier	"Most refreshing"

A jar of freshly made Crème Nerol will be mailed to any address on receipt of \$1.00.

**FORREST D. PULLEN**  
FACE SPECIALIST

318 Lewis Avenue, Brooklyn, N. Y.

Mr. Pullen's booklet, including photographic reproductions of ten of the above stars and describing Six other Nerol Facial Preparations, mailed upon request.



## "St. Nick's Christmas Bag" is brimful of surprises for a child



AND such surprises!—jolly ones in every bag. And each selected by me for your gift. The key is mailed to the lucky child, too, a week ahead, and the bag arrives for Christmas. Then, emptied of its treasures, what a dandy school bag it will be, with its sturdy leather straps and real padlock! Prices \$6, \$7.50, \$10, \$15 and up. Send for details.

**Elizabeth H. Pusey**  
#16 East 48th St.  
N.Y.C.

**I**F you like fine linens, you ought to know this shop; for individualized artistic things, it is unique.

Table linens, bed linens, bath linens, boudoir sets, trousseaux.

### Christmas Special

Men's pure linen handkerchiefs; 3-letter square monogram \$8<sup>th</sup> dozen

**RUTH MOORE**  
4437 Broadway  
CHICAGO



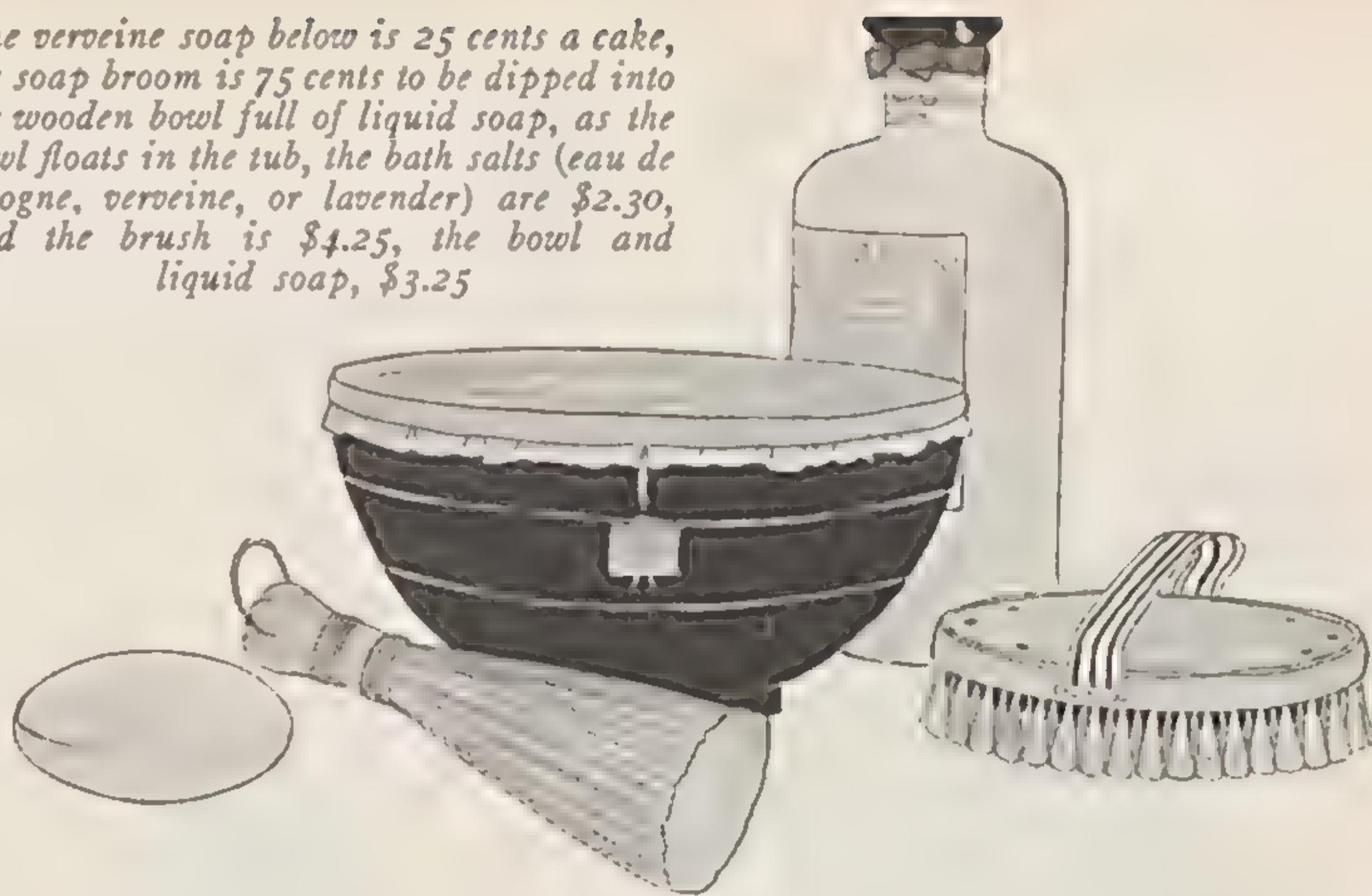
Select Country Places and Superb Waterfronts  
At Greenwich, Conn.  
Tel. 866 Greenwich Smith Building

### SMOCKED WAISTS

done in all colors. 8 to 14-16, \$3.90. The latest novelty. Also smocked dresses for girls to 6 years. Ask for catalog, or bet or a bill send reference for approval shipment. No obligation to pay here.

IRISH LINEN CO. (Smocking Dept. V.)  
Importers of Hand Embroideries Davenport, Iowa

The verveine soap below is 25 cents a cake, the soap broom is 75 cents to be dipped into the wooden bowl full of liquid soap, as the bowl floats in the tub, the bath salts (eau de cologne, verveine, or lavender) are \$2.30, and the brush is \$4.25, the bowl and liquid soap, \$3.25



## THE ORDER OF THE BATH

(Continued from page 47)

While Madame is taking her early cup of coffee, the maid sees that the fires are lighted in the dressing-rooms and that the bath is drawn. Into the bath are often put some of those delicious bath crystals that have the effect of invigorating, or others that perhaps reduce. Some of these salts have wonderful properties; in any case they soften the water and perfume the bathroom, and this is delightful.

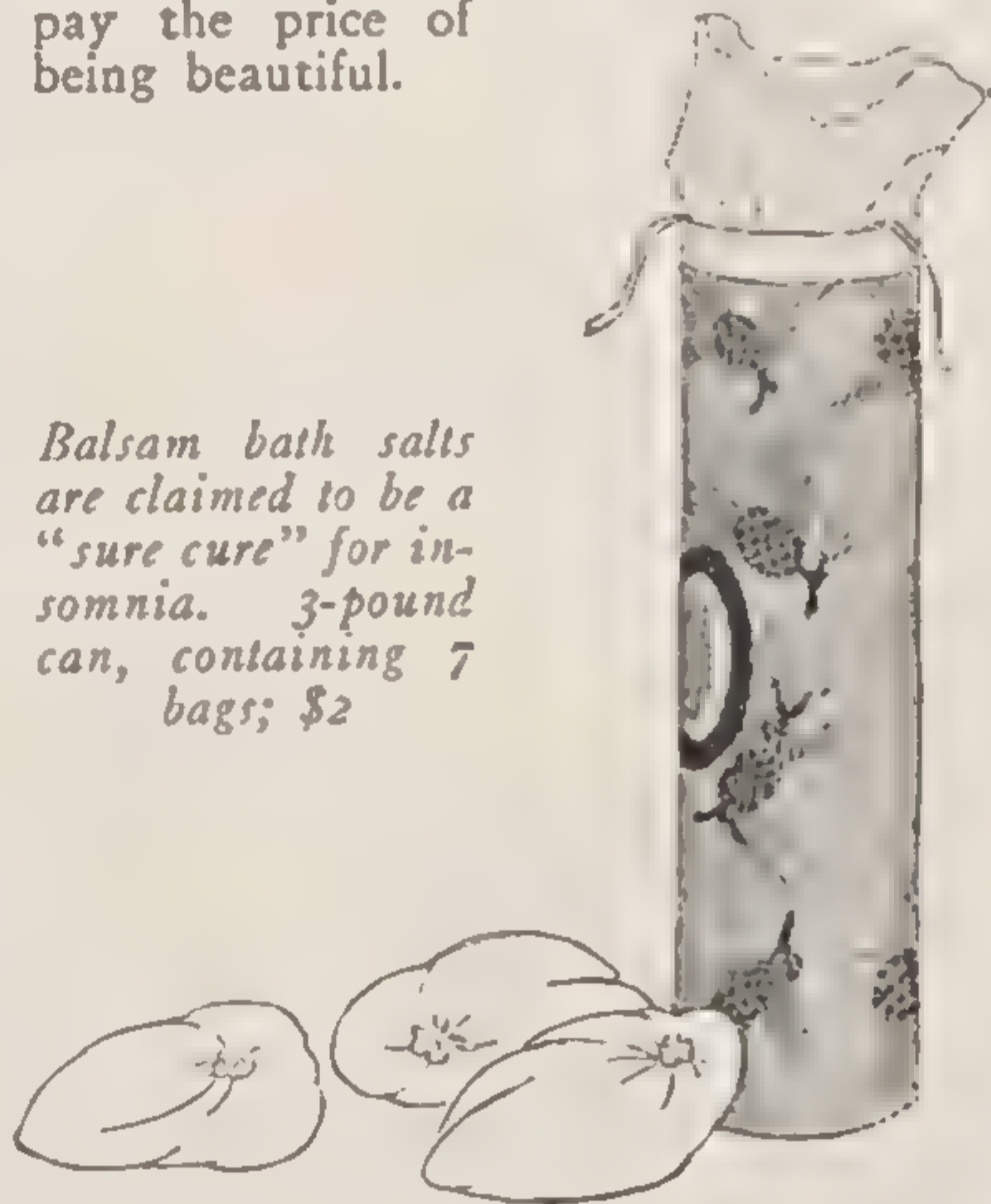
Towels of every degree of softness, or roughness, are placed before the fire in the dressing-room. Towels that are as large as sheets are used to swathe the body, while narrower towels are used to get up the necessary friction. Many Englishwomen use a small towel made of knitted tape; this makes a towel that retains to the end of its existence the roughness that is so important in promoting the circulation. When the big bowl of fragrant bath soap, the special cake of soap made with a curve on one side so as to fit conveniently into the hollow of the hand, and the bath sponges, and all, are in readiness, Madame is assisted into a bath-robe with mules to match, and proceeds to the bath.

The next step is for the maid to put a rubber cap on her mistress, draw the shower curtain, and regulate the faucets so that the water turns from hot to icy cold, as this is considered a most important part of the bath. Dripping, but invigorated, she is then enveloped in the warm bath sheet, dried off, then rubbed down. The next process is to apply an

invigorating lotion, then a dust over from the powder box.

The bath finished, Madame dons a warm gown and is ensconced in a reclining chair with her feet perhaps tucked into a white fur bag. One secret the beauty learns is that she must never get cold. The maid then pins a towel around her hair and cleanses and massages her face. Then she shakes out the hair, massages the scalp, and bands the hair into waves. When this is done, enter the manicure and chiropodist. Such a régime may seem very arduous, but thus must one pay the price of being beautiful.

Balsam bath salts are claimed to be a "sure cure" for insomnia. 3-pound can, containing 7 bags; \$2



## THE PURSUIT OF ELEGANCE

(Continued from page 51)

lovely articles of women's attire for obtaining decorative effects in the boudoir. Why are lovely hats hidden away in boxes and wardrobe? Why is it that the collections of them, ever varied and renewed every few months, are not kept on view in specially designed cabinets? Under this inspiration, I have recently designed a hat cabinet for an original and artistic young New York lady. In this cabinet, the hats are on view against a black background, but a specially painted curtain may be drawn before them when desired.

One of the most beautiful royal ladies of Europe, Queen Alexandra, who is the possessor of a wonderful collection of jewels and unique ornaments, has all her parures arranged in glass cases fitted in the wall and lined with velvet harmonizing with the stones in each case. There are sliding panels in front of the glass doors which may be closed to hide

them entirely; and doubtless iron shutters are concealed in the walls to be used as protection when occasion demands. When all the cases are uncovered and the rays of the concealed electric lights play on these gems, the wonders of Aladdin's cave sink into insignificance. Among the most unusual—although perhaps not the most valuable—pieces which are shown in this effective way, is a set which includes a magnificent crown made of beautifully matched amethysts set with large diamonds. Another unique piece of jewelry is a Greek tiara made of black onyx with lines of diamonds. These pieces were set, as were most of Queen Alexandra's jewels, by the great Cartier.

All this is but a glimpse for the eyes of the many into the mirror of Vanity of the few. It reflects many alluring luxuries, and still more does it reflect the evanescent Vanities of the World's Fair!

MAISON  
*Josef*

The Children's Shop

Hand-made Apparel  
for Infants up to 4

Nursery Furniture  
Nursery Furnishings

No. 8 East 46th St., New York  
Opposite the Ritz-Carlton

New Importations of Unusual

## European TOYS

Mechanical and Musical Fun-makers not shown elsewhere.  
(Illustrated catalog on request)



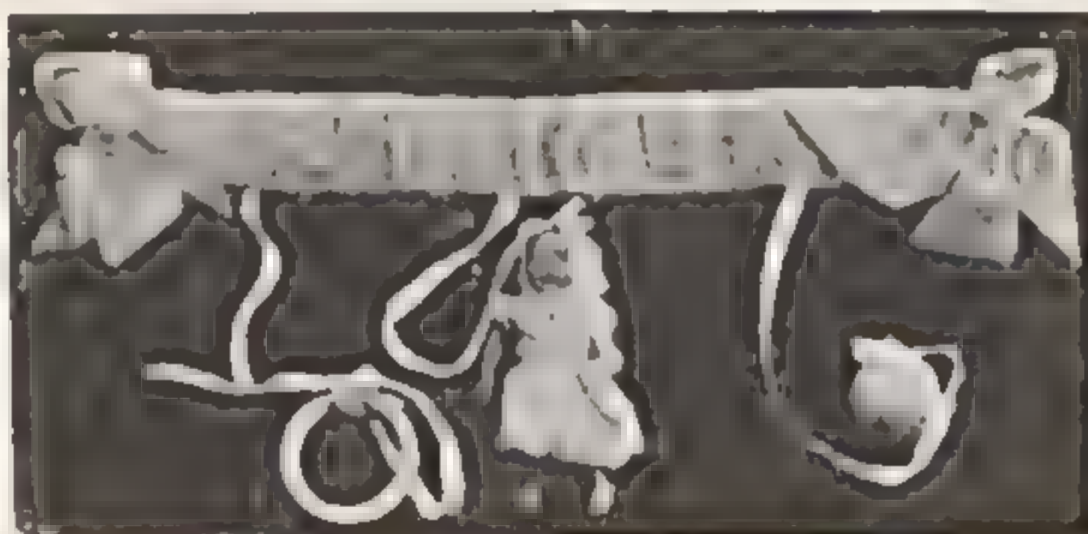
### The Imported Noisy Boy

"Touch me anywhere—and I squeak."

Unbreakable face, eider-down cap and suit trimmed with bells—all pink, all blue, or pink and blue.  
Two sizes:

18½ inches high, \$5.00  
19½ inches high, \$5.50

(Postpaid to any address in U. S.)



### Hand Painted Carriage Strap

A distinct novelty—silk covered, hand painted strap with silk bows and three unbreakable foreign toys. Complete, \$2.25

(Postpaid to any address in U. S.)



### Adjustable High Chair

White enameled—adjustable in four positions—lowest position a rocker. Durable construction.

Special, \$9.50

Complete Display of  
**Nursery Furniture**

Illustrated catalog on request

## Layettes

Comprising examples of the finest needlework—outfits made up to individual requirements.

(Catalog on request)



### FRENCH FLANNEL HOUSE ROBE

\$6<sup>75</sup>

Trimmed with Satin Ribbon and hand feather-stitching, fastened with loop and button. Colors: Pink, Light Blue, Rose, Copenhagen and Lavender Sizes 34 to 44.

All goods guaranteed satisfactory or money refunded. Kindly send remittance with order payable to

*Jonas*  
Formerly 500 Fifth Ave. 2 West 57 St. New York

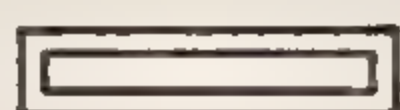


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# The Lady's Pictorial

An illustrated Newspaper  
that deals with

Everything that  
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Published Every Wednesday  
Price Sixpence



Write to the Publisher for a  
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THE need of just the right  
condiment to bring out  
the really fine *flavor of the fish*  
*itself* led Oscar of the Waldorf to  
invent the famous Oscar's Sauce.

Today, wherever dining is con-  
sidered a *fine art*, this celebrated  
condiment is much in demand.

At the request of its originator—  
in order to supply this demand—  
Oscar's Sauce is now prepared by  
the Beech-Nut Company as one of  
the Beech-Nut Delicacies.

Beech-Nut Oscar's Sauce may  
be procured for your private or club  
table at most good provisioners.

Makers of America's Most Famous Bacon—  
Beech-Nut Bacon.

BEECH-NUT PACKING COMPANY  
CANAJOHARIE, N. Y.

Send ten cents in stamps for the newest, most fascinating  
game—"Going to Market"—amusing and instructive and sure to  
interest the whole family.



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Fish  
Oysters  
Lobsters  
Crabs  
and  
Hot &  
Cold  
Meats

## The Satisfaction of Being Distinctively Dressed



cannot always be measured in mere terms of  
money. Many of New York's best dressed  
women spend but very modest sums for their  
gowns.

They discovered the secret in the Maxon  
Model Gown Shop, where they obtain many of  
the choicest creations—products of the world's  
fashion designers—at prices even lower than  
they formerly paid for an ordinary gown.

No two of our frocks are alike. Each is a model size and  
each one is perfect in workmanship and details.

If you wear model sizes, come and look over the new  
Winter models now displayed. You are never urged  
to buy. New consignments each week.

Afternoon, Evening and Street Costumes  
Prices from \$20 to \$75

Far-trimmed Evening Wraps, \$59 to \$135

Street and Motor Coats, \$22 to \$75

No Catalogs—No Approval Shipments

EST.  
1899

Maxon Model  
Gowns  
1552  
BROADWAY AT 46TH ST. NEW YORK



# Elizabeth Arden

## Some Women Spend Hours with the Dressmaker



and the tailor—and the milliner, almost daily. Yet many, including those whose taste and refinement in all things else is unquestionable, are impatient at devoting a few minutes daily in order to keep their complexions *as fresh and becoming as their toilettes*. For this reason it is not an uncommon sight to see a beautiful and costly costume lessened in its attractive appeal, by the muddy, sallow complexion, or even facial lines and wrinkles, of its wearer.

### The Complexion must NOT be Neglected

Taste in gowns differs, but the velvet skin of youth with the color of the June rose, appeals universally. A "good" complexion fades from neglect. It responds to cultivation—and deserves it.

### Arden Methods Assure Successful Complexion-Cultivation

Arden methods *succeed*. If "proof" were required, Elizabeth Arden would need but point to the extent of her clientele, today the largest in America, embodying society leaders in every principal city of the United States. The stern expression, the worn worried look, the haggard tired skin, are no longer tolerated. Arden complexions and youthful contours rule. And the Arden Venetian Preparations form the keystone to the Arden methods.

### ARDEN VENETIAN PREPARATIONS MEET EVERY COMPLEXION NEED

**NEED No. 1.—When Large, Coarse Pores Form on the Face**  
When strong winter winds lift the dust from the streets, the pores of the face become clogged. Sometimes this condition becomes chronic, the skin coarsens and reddens and blackheads form. The need in this case is met by VENETIAN Pore Cream which cleanses the skin, heals and closes the pores, restoring the fine texture. Pore Cream is \$1 a Jar.

**NEED No. 2.—When the Skin Sags and Wrinkles**  
There are many causes for the relaxing of the facial muscles, and the formation of lines and wrinkles, especially in front of the ears and under the chin. From whatever cause, this condition is overcome by Elizabeth Arden's new SPECIAL ASTRINGENT. Distilled from costly imported herbs, this Astringent makes the skin firm and cold as ice, overcoming the most pronounced wrinkles. Large bottle, \$3.

**NEED No. 3.—When the Face is Worn and Thin**  
No half-way methods avail. A tissue builder of great strength, such as the VENETIAN Orange Skin Food, must be used. By patting this remarkable unguent into the cheeks, hollows rapidly fill out. Jars, 75c, \$1.50, \$2.50.

**NEED No. 4.—When the Skin is Tired and Dusty**  
It is gratefully relieved by an application of VENETIAN CLEANSING CREAM, a perfect skin cleanser and lubricant. Apply liberally to arms, face and neck. 50c, \$1, \$2.

**NEED No. 5.—When the Neck is Thin**  
The VENETIAN Adona Cream, rich in fat producing qualities, should be massaged into the skin. It creates the desired plumpness and firmness of neck and bust. \$1.25, \$2.

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## INCHES, FOUR or FIVE, to the NEW HIGH COIFFURE

(Continued from page 40)

cludes the hair above the forehead, from one temple to the other. This piece may be roughed slightly near the roots if necessary. The ends of the middle piece are then rolled under, and the piece forms a pad at about the crown of the head. Long hairpins are run through this puff to hold it in place.

One of the side sections of the hair is then drawn over the head and caught; the hair at that side is brought to meet it, and the two pieces are brushed together as one and rolled up as for a French roll, but instead of making the French roll, most of the hair is pulled toward the top of the head and fastened with a pin. Some of the ends of the roll may be used to form little curls at the top, or small artificial curls may be used. In the coiffure photographed the end of the puff was pulled out to form the curls at the top. In arranging such a coiffure, the secret of its becomingness to a great many people lies in pulling the hair down on the forehead at each side and out from the ears toward the cheek bones. The hair low over the forehead and high over the ears in a decided curve is peculiarly becoming to most faces; indeed, this coiffure is peculiarly adapted to those whose hair grows low on the forehead, especially to those whose hair goes down into a low "widow's peak."

### HIGHER STILL, AND HIGHER

The coiffure shown at the lower right and again at the upper left on page 40, is a little closer and flatter at the front of the head than the coiffure just described, yet it, too,

shows a high knot at the crown. To arrange this the hair is slightly parted at the side, and the hair on the same side is drawn toward the back and fastened. The hair of the other side is then drawn straight across the head and twisted into a Psyche knot, which sets high on the crown of the head. On the right side of the head only the high top of the knot is visible. On the left, a few curls are used, one at the front and three across the side. These curls give continued height, and fill in a place which would otherwise be bare. It is well in following this arrangement to have the hair very slightly waved. A very deep marcel wave is not as effective as the looser one, nor so new.

In the middle on page 40 is shown a charming evening coiffure which, from the nature of the ornaments, is best suited to dark hair. In this coiffure the hair is arranged high on the head, but is drawn becomingly low over the forehead. A silver cord and rosettes of silver ribbon accord unusually well with dark hair, and are a new Paris touch.

### THE LOW COIFFURE

The coiffure at the upper right on page 40 shows the low style of hairdressing, with the hair brushed back from the face. A little hair is drawn down at each side of the forehead and again at the ears. The back hair is first twisted and then formed into a cross-over knot; that is, a loop of hair is caught by a pin at each side of the head, and the ends are then crossed and turned under.

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 87)

in the hat illustrated at the top of page 87. This hat is of purple velvet, with the sides rolled over and caught with silver-run moire ribbon, which is tacked to the underside of the brim, drawn over it, and tacked again to the top of the crown, where it is finished with a bow. This ribbon forms a very simple trimming, but a very effective one; and there are a good many large hats which could have the brims rolled over in this way with success.

### THE CROWN MUST BE HIGH

The hat illustrated with the furs, at the upper left on page 87, has a crown distinctive of this season. There are many of last season's hats with a wide enough brim and a low crown which could be remodeled to the high-crowned fashion, either by adding an entirely new crown of faille or by putting a top of faille to the old crown and joining the two with a narrow fold of velvet. Chenille in a contrasting color would make a pretty and simple trimming at the direct front. This shape of Puritan hat, so-called from the pointed high shape of the crown in conjunction with the wide brim, is very smart this season, and not at all

difficult to accomplish with last season's wide-brimmed models in the way just described.

### SCARF OR MUFF, AT WILL

A very interesting fur scarf which has been shown this winter is illustrated in the same sketch at the upper left on page 87. This fur piece may be used as a scarf as here shown, or it may have the two ends of the scarf clasped together, so that the scarf forms a muff. It is just possible that in this season, when so much fur is being used on suits, this idea may be used to advantage. For instance, a fox scarf used early in the season around the shoulders would be of no use in the winter if the coat were trimmed with a collar and cuffs of fox. Then the scarf could be clasped together and answer for a muff. When the spring comes, and the muff is not needed and the collar and cuffs seem too warm and heavy and have been replaced by silk or velvet, the piece that has acted as a muff could become a scarf again. Thus a scarf could do double duty. It is quite possible that the same device could be worked with the flat furs, such as beaver and sealskin, through the medium of a velvet fold at each end.





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## BENDING *the* KNEE *at the* ITALIAN COURT

ALMOST it goes without saying, that all aspirants to social position in Italy as elsewhere, must be presented at court. This is a simple matter, which can be arranged through an ambassador. For an American to be presented in any democratic court, such as that of Italy, is easy.

However, it is a far different story for an Italian to be presented at her sovereign's court. A strict investigation is always made, and, further, it is obligatory that an Italian who is presented to her sovereign should be introduced by a personal friend who is also a lady in waiting in attendance upon her Majesty.

The usual time for an Italian court reception is after New Year's Day and before "carnival," as the gay period preceding Lent is called; at that season the two, three, or four court balls of the year are held, although this year, of course, things will be different.

### ARRANGING THE PRESENTATION

In order to be presented, the aspirant must make herself known to the ambassador by a letter of introduction, if possible, unless her family is of enough importance to make this unnecessary. If a personal letter can not be secured, a letter from a well-known countryman, or an introduction from a friend living in Rome, will answer almost as well.

As the number of presentations is now limited, it is well to make application as soon after Christmas as possible. When the application is approved by the ambassador, one goes to the Quirinal with a visiting-card for the lady in waiting (or the cards of the family, if all are to be presented), which one leaves with the rather terrifying, very large majordomo who stands beside the palace gate in red livery, a cocked hat, and huge mace. The majordomo conducts the visitor to a gloomy little room at the right of a bare and forbidding courtyard, where one inscribes her name and address in the Queen's book. Whilst one inscribes, it is worth while to stop and look over that very unique volume.

This ceremony over, there is not long to wait until the coveted invitation arrives; it should arrive from three to ten days after the card is left, and three to ten days before the presentation. When it arrives, it is modest enough; the small dark blue monogram of the Queen on the flap of the envelop and at the top of the letter paper is the only adornment. The message is a bare statement that her Majesty, Queen Elena, will receive Mr. and Mrs. Blank at such and such an hour and date, and is signed by the lady in waiting in attendance. Once issued, a court invitation is a command, and nothing short of extreme illness can warrant an excuse of non-attendance, except, possibly, at a court ball where the crowd is so great that absence will escape notice.

There are two kinds of audiences, semi-private and private. In the first, a group of people are received together and the Queen, sometimes with the King, says a few words to each one and dismisses them. In the private audience, one is received alone. With celebrities this is always the case, and often a husband and wife are received together by the Queen in the afternoon. However, the rules of etiquette are always the same, no matter how or at what time one is received.

It is well, if one does not possess a court courtesy, to hasten to the best and most fashionable dancing-master in Rome and achieve one at once. The court courtesy is simple, and stamps its possessor as one who knows what is correct. It is also easy to remember that it is bad manners to turn one's back on a monarch; it is by

no means as terrifying as it sounds to walk backwards and to courtesy. Her Majesty is not at all exacting and makes ready allowances for the inexperience of Americans in court etiquette, but there are many who would rather not be excused on that score.

It is necessary to arrive at the palace for presentation in a smart equipage, such as can be hired at any reliable livery stable in Rome. The street corner cabs are not allowed by court custom.

The proper presentation dress for a woman is a smart afternoon calling frock and hat, without wrap, gloves, veil, or furs. The Queen herself usually wears a simple, white, high-necked dress. A man who is presented should wear a frock coat costume, and should carry white gloves and a top hat.

It is usually with some trepidation that for the first time one drives under the ugly gate of the Quirinal, turns to the left over the rough round cobblestones of the inner court, and stops at the door of the Queen's apartments. It is quite thrilling to discover from the carriage windows a double row of tall saluting King's guardsmen in beautiful uniforms.

At the door of her Majesty's wing of the palace, the guest is met by a large functionary who takes her down a wide hall to a modern electric lift which ascends to the second floor. There the guest is met by another court servant in handsome livery, who takes her wraps and puts her in the hands of still another servant, who conducts her through seemingly endless, long, rather garishly furnished rooms to the anteroom.

There the lady in waiting and gentleman in waiting will be in attendance, and will come forward to offer tea and cakes from a little table in one corner of the room. This particular room is misnamed "the Japanese room," and is hung with white satin Chinese embroidery and contains Chinese tables and ornaments.

### THE ROYAL INTERVIEW

If the audience is a private one, the chances are that somebody has just gone in, and that one will wait and try to make conversation in French or Italian with her Majesty's lady in waiting. The lady in waiting will speak of the Queen as "her Majesty," as do all of the Queen's intimates, and so, of course, the Queen should be addressed by the person who is presented, as "your Majesty."

After the Japanese room has become familiar, a heavy curtain is pushed back from a little door in the side of the room, one's predecessor comes out, and with startling suddenness, one goes in. There is a murmured word, the gentleman in waiting lifts aside the curtain—and there is the throne-room. The throne-room is separated from the anteroom by a tall half-buhl and half-glass screen at the left of the doorway, and one has to walk past the screen to see her Majesty. The Queen is always standing beside her throne on a rug, and as soon as the screen is passed one should courtesy to her. After a few steps one should courtesy again, and yet again when her Majesty gives her hand. An Italian will kiss the Queen's hand. A foreigner need not do this, although it is courteous, whatever the sex or nationality of the one presented.

If the audience is a private one, her Majesty will seat herself, indicate that the guest is to be seated, and begin the conversation. The person presented must not, of course, speak to the Queen or King before either speaks. The Queen will probably ask a few questions in French or Italian, for she does not speak the English language.

Beside her Majesty there is a small table on which lie a note-book and a clock,

(Continued on page 150)



Miss

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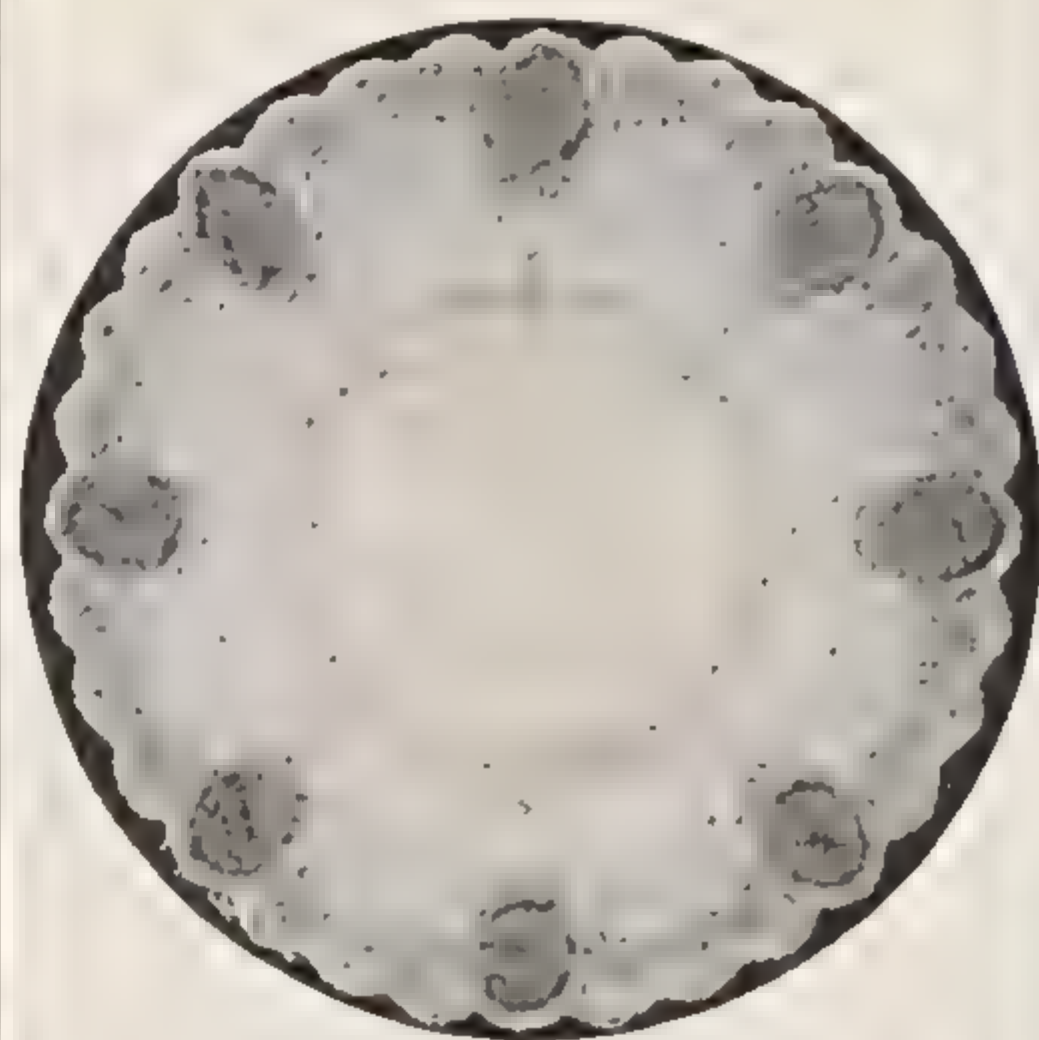
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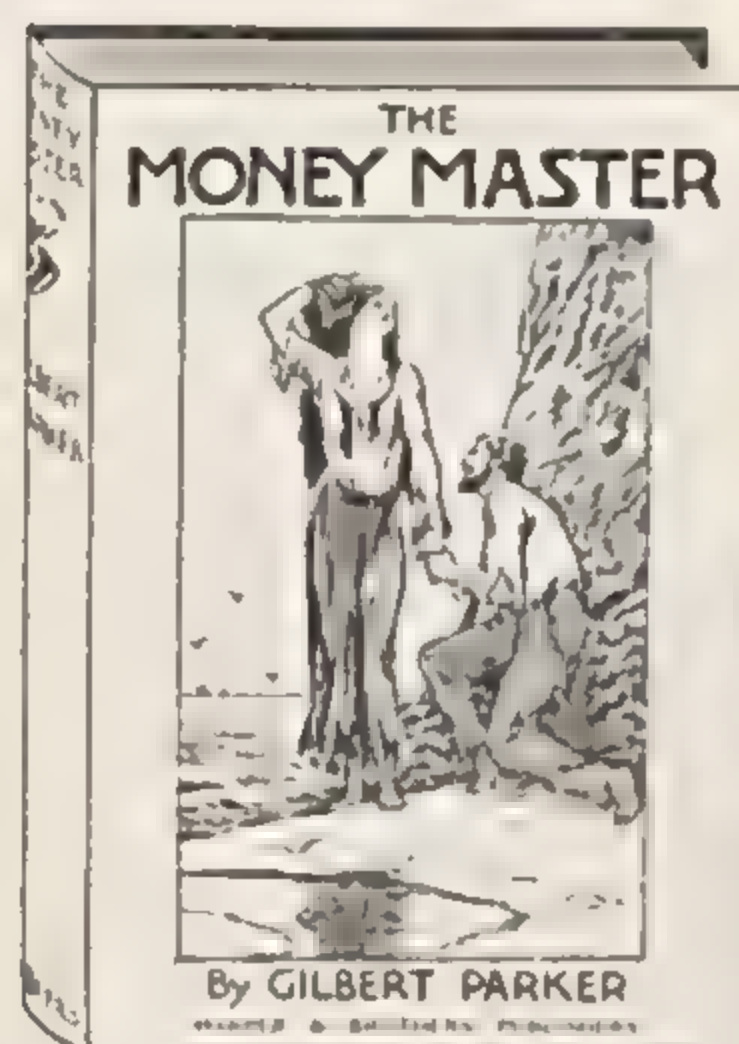


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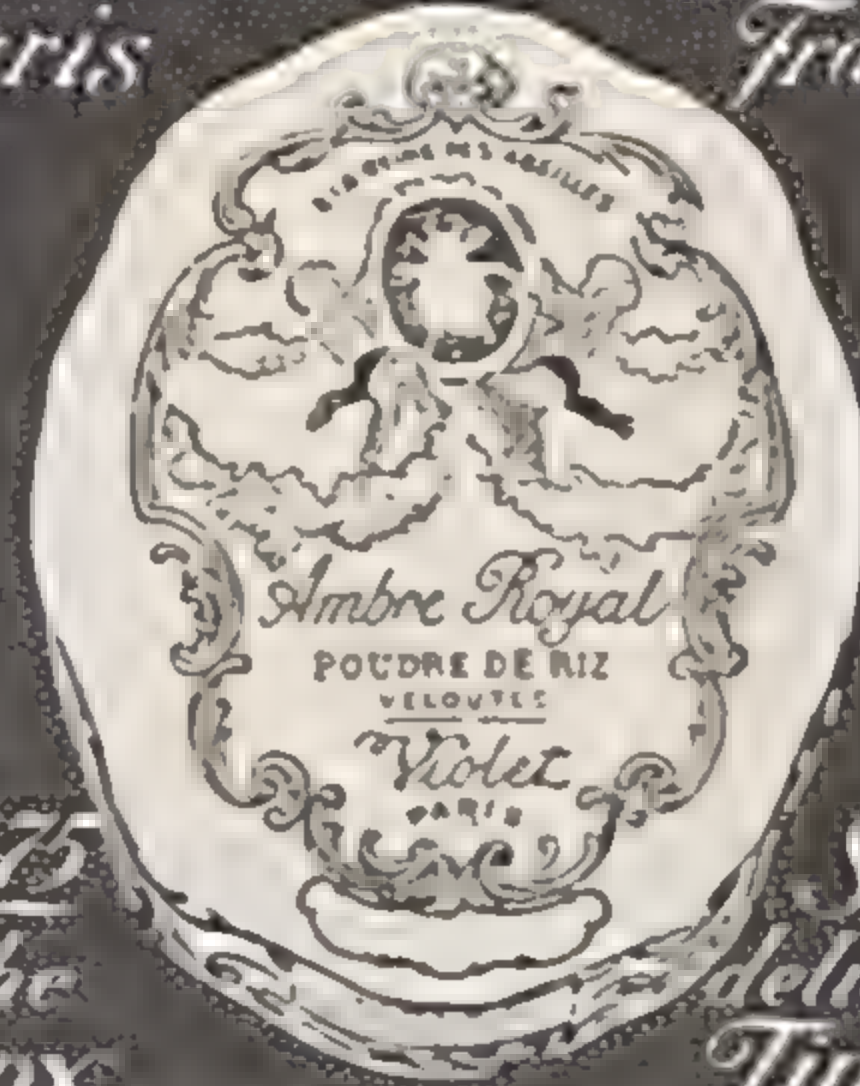
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## BENDING the KNEE at the ITALIAN COURT

(Continued from page 148)

and it does not take much imagination to surmise that one's name is written there and opposite it the number of minutes allotted for the interview. The Queen says she has no memory for names and never knows what time it is. After about ten minutes have elapsed, her Majesty arises, and that is the cue for the guest to thank her for her hospitality, kiss her hand, and retire with the regulation three courtesies—backwards.

### THE COURT BALL

Having been presented, one may expect an invitation to the first court ball. For this, also, a smart carriage is required by custom, and a ball gown, with a train if possible, should be worn. All the jewels may be worn that are consistent with good taste. There is an immense crush, but every one is very much on show, and custom requires every best foot forward.

The guests enter the palace as at presentation, but go into a different wing, and instead of ascending in the lift, go up an immense staircase. Progress has to be leisurely because of the crowd, and that is one reason why guests should arrive before the hour named; another is that their Majesties arrive at exactly the hour—usually ten—and if one is not there at least an hour before to make one's way to a seat, it will not be possible to get into the ballroom at all until after their Majesties have departed. No one is allowed to enter or depart while the King and Queen are present.

Guests who arrive an hour before the time set, slowly climb, between rows of uniformed guards, the long stairs to the cloakroom, and from there pass through room after room, all of them large and decorated with flowers, to the ballroom. At the ballroom door each person is handed a souvenir, sometimes a silver vanity case with the Queen's monogram engraved outside. The souvenir with a little tablet and pencil inside does duty as a dance card. A cigarette case is usually the souvenir for the men.

The ballroom is an immense room with a dais and two thrones at one end. It would be expected that the scene would be brilliant, and it is indeed. There are beautiful ball gowns and much-braided uniforms, with an occasional sprinkling of exotic costumes. Unfortunately, the eastern costumes have become rarer each year; notably those of the Chinese and Japanese are absent. There is hardly time to

examine the room and listen to the really good dance music—no one dances until after their Majesties arrive—when there is a fanfare, the royal march begins, and their Majesties appear at the end of the room with their cortège of ladies and gentlemen in waiting.

Every one stands as their Majesties enter and as they slowly circle the room, stopping occasionally to speak a word with some one they particularly wish to honor. As they pass, ladies courtesy and gentlemen bow. The Queen looks particularly handsome at a ball. At the second court ball a year ago she wore, as jewels, pink corals most beautifully mounted. Even her crown was of corals and pearls. She wore the corals because she wished to make them fashionable, and so revive a waning industry.

The King wears his general's uniform. After the royal march is over, the royal couple seat themselves on the dais, and around them are grouped members of their own and other royal houses, the diplomatic corps and their ladies, and the ladies and gentlemen in waiting. A court quadrille is then danced by especially invited people whom their Majesties wish to honor, and a little round dancing is done by the same people afterwards.

The King and Queen do not remain long, and after another march in the same order as before, they depart, and dancing becomes as general as the crowd will permit. The guests wander through the seven or eight rooms thrown open for the occasion, go to the big buffet for supper, and so the ball ends, as balls have always ended the world over.

### LEAVING CARDS EVER AFTER

After this ball, there may be garden-parties in the spring, but the Queen is not at all a fashionable, and she entertains publicly only as often as she must. Of course there has been no end of diplomatic and private entertaining, although her Majesty does as little of this, too, as possible, and confines her activities to her family and to charities.

After presentation to the Queen, it is obligatory that whenever one is in Rome, one must presently, and without undue delay, leave a card at the Quirinal. On New Year's Day and on the Queen's birthday cards must be left, so the palace ladies may know one is still a candidate for royal invitations.

COUNTESS POCORINI-MANZONI

## TURNING THE TABLES ON NATURE

(Continued from page 73)

had passed and all her flowers were withered and fallen apart. They looked everywhere, but the world was brown and dead.

"Epimetheus!" she called, "Come quickly and find flowers for me. I want flowers to twine in my hair." Epimetheus came into the garden and they looked about everywhere, but there was not a single flower to be found.

"Epimetheus, you must find me flowers for my hair." He looked at her sadly, for a moment, then his gaze fell upon the Vanity box and his sadness turned to joy. Perhaps he, too, heard a fairy's whispered suggestion, for he cried out joyfully, "I will bring you flowers for your hair!" and away he ran.

Pandora sat sullen and skeptical, until, suddenly, Epimetheus stood before her once more and a glittering mass of flowers fell into her lap. They were wrought of silver and of gold, and were almost as beautiful as the Vanity box.

"How wonderful they are!" exclaimed

Pandora. She opened the Vanity box and, gazing into its mirror, she adjusted the larger flowers in her hair. Then she wreathed the little ones about the ivory handle of the puff.

"There, dear Vanity," she said, "you and I will never need real flowers for our hair, for beautiful ones can be made of silver and gold."

"They can be made of many things, in many colors and for many uses," said Epimetheus.

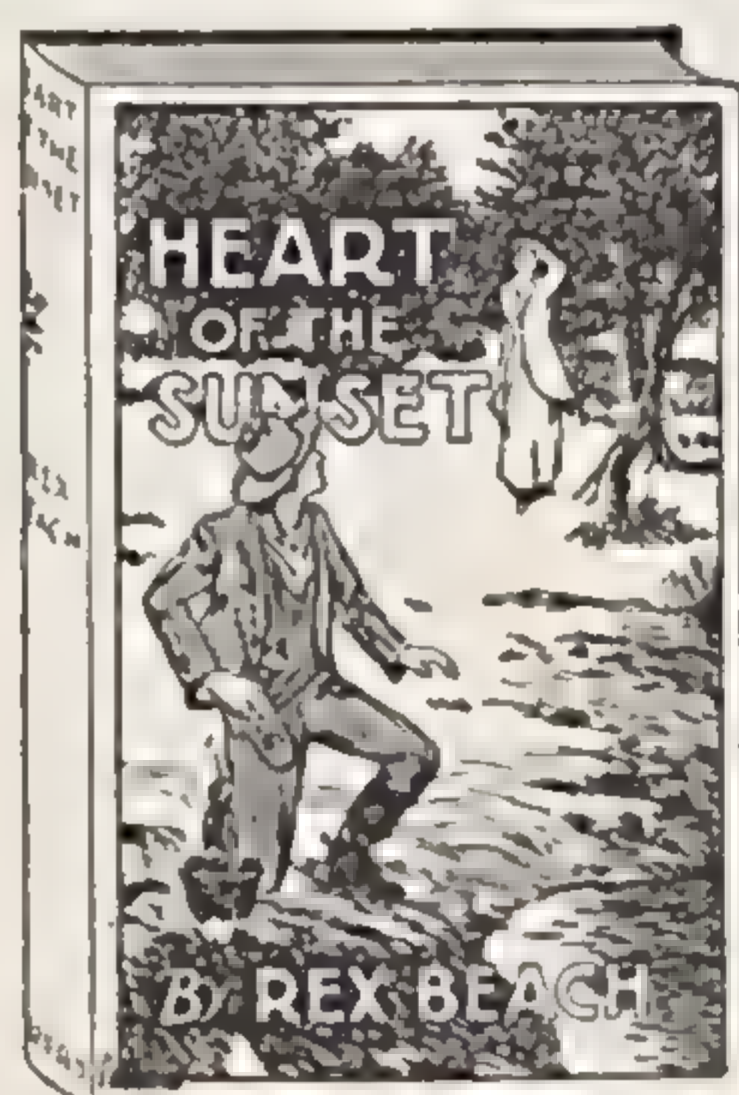
Indeed, thereafter he made flowers of every sort, to go with any costume that Pandora chose to wear.

So it happened that fair Vanity came to dwell in the world, and you may be sure she told Pandora many, many secrets. Perhaps you know them, too, for the fairest of ladies wear artificial flowers of every sort, in every way, and use Vanity boxes when they powder their noses, even to this day.

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SOMEBODY has been at the pains to gather into a volume a collection of marriage proposals culled from English fiction, and a most entertaining symposium it forms. It is essentially true, no doubt, to the facts of life, though possibly somewhat heightened by the art of the novelist. Any such symposium, however, must be, in large measure, out of date if chosen from fiction other than that of to-day, for whatever the etiquette books may say upon this delicate subject, with the rapidly changing relations of men and maids, all forms of the tender declaration must before long be hopelessly antiquated.

## AN ANACHRONISTIC POSITION

He who should fall on his knees to the girl of this period and beg the honor of being her savior for life would speedily find himself laughed out of his courting. It is said that even those aggressive youths who essay the modern equivalent of marriage by capture seldom find the suddenly assailed maiden in the yielding mood, and discover beneath the languor of the debutante a creature of steel-like rigidity who declines to melt into the lover's arms until he has made definite terms, not only as to the marriage settlements, but as to the prospective wife's right to independence of conduct and opinion. Thus the humble man who grovels, and the masterful man who attempts storming operations are equally out of date, while the utterly patient man who undertakes to capture the lady by siege, with whatever incidents accompany that strategic operation, is apt to find his efforts frustrated by a sudden sally of the besieged in cooperation with masculine aid from without.

It is high time, indeed, that we had some authoritative volume on the whole art of courtship brought down to date, with at least an ample appendix. Perhaps it should also suggest suitable forms of declaration for ladies who find their young men hesitant and timid, or who feel that proper self-respect demands for the sex once arrogantly called weaker the privilege of taking the aggressive in matters sentimental. We need forms and phrases for times, occasions, and situations utterly unknown to our grandfathers, or even to our elder brothers.

## THE WAY IT IS DONE

"Oh, fly with me and be my own," is a romantic old form that might properly enough be revived for the use of aviators, and George Meredith has supplied us with a suitable form of proposal while swimming. As to the motor car, it already

rivals the old-fashioned buggy as a vehicle of sentimental opportunity, but alas, we have been given no especial forms of declaration suitable to this latter vehicle.

Epistolary declarations were once somewhere in vogue and no "complete letter writer" is really such without several examples of the epistolary style recommended for the purpose. Italian works of the kind are especially rich in such letters. With the growing informality of social life, however, letter writing is almost out of fashion, and the telephone is now freely used for occasions that until recently demanded a manuscript note scrupulously sent by the hand of a servant, and not even trusted to the vulgar medium of the public post. Perhaps in those circles that have gone furthest towards making manners free, if not easy, telephonic messages between man and maid will now and then sound something like this: "That you, Nan? I'm in a deuce of a hurry, and I've merely called you up to ask whether you'll marry me or not, and if so, when. Thanks awfully, dear girl. I'll send round flowers this afternoon, and d'you mind telephoning the announcement to forty or fifty of those who have a right to know? I'm off now to the races. See you this evening. Good-bye, sweetheart!"

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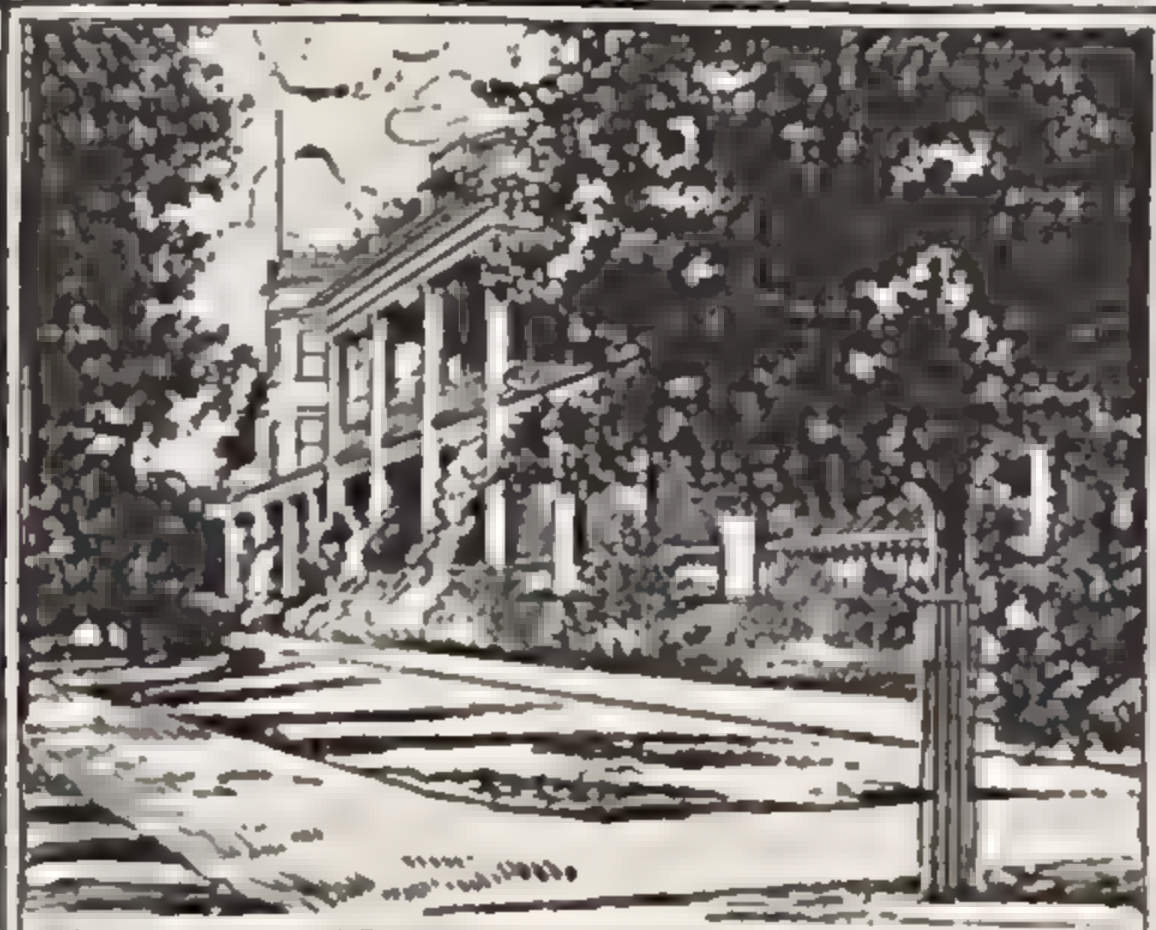
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*"Mother is as satisfied as a vegetable. She isn't even a vegetable: vegetables grow! Mother's mind stopped growing when her first baby was born."*

You may not love "Freddie," but you will find her very vivid and very interesting. Remember the author and the story—Margaret Deland and "The Rising Tide."

Juliet Wilbor Tompkins, Zona Gale, William J. Burns, Jessie Willcox Smith, Sophie Kerr, Fannie Heaslip Lea and a score of other favorites round out a magazine full to overflowing with good stories, special articles, departments, illustrations—all that goes to the making of the really great magazine for women.

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